

NUMBER FOURTEEN

THREE DOLLARS FIFTY CENTS

PSYCHOTRONIC™



EXCLUSIVE!
Interview With
TIMOTHY FARRELL

Featuring
BRAD DOURIF!
and
ROBERTS BLOSSOM!

PLUS!
The **SPOOK SHOW**
Racket!!!

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FUCK ALL YER 3-MONTH TRENDS! 9 YEARS O' CRYPT BACK-CATALOG!

CRYPT: THE LEADER SINCE 1983 IN STRIPPED-DOWN, LOW-TECH, UNPROGRESSIVE SHIT-ROCK!

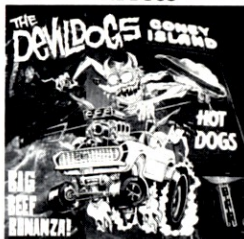
THE RAUNCH HANDS! Brand-New 12-Song LP: "FUCK ME STUPID"!!!!
(CR-31/EFA LP-11505) Aaahh...yessss! The FINEST purveyors o' ragged-assed booze-amphet-
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CD 11505), which contains the new LP plus their '90 MLP, "HAVE A SWIG", which YOU
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RAUNCH HANDS



A BIG "FUCK YOU" TO YOU PHARAOH-
CLOTHED LOSERS & BIG TODD, FROM
THOSE THAT AIN'T SUCH GOOD
FRIENDS O' VERN - EX-NEW ORDER
SYNTH BANDS SHOULD KEEP THEIR
FUCKIN' YAPS SHUT! PISS OFF DORKS!

THE DEVIL DOGS



THE DEVIL DOGS

NYC gutter-punk Kings!
Wise-up, pops - P.C. just ain't
that fun, izzit? Dig on some
Misogyny + Love for girls, cars
& reefer! 3 12"ers, 1 CD:
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(8-SONG MINLP, CR-022)
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[A 30-song CD for you uptite muthas]



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fuckin' DORKS!!), well, if yer "wise" now:
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CR-24-HEADCOATS-"Beach Bums Must Die" (16-song 5th LP)
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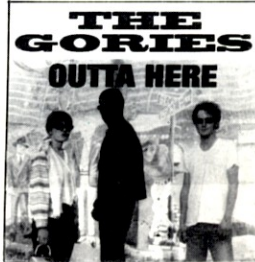
(CR-30 LP/CD)(EFA-11503) 14 crunchy new slabs o' slop from this "hot rock" trio that's erasing
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CRYPT
CRYPT = SUAVE
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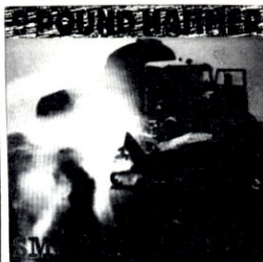
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THE NEW BOMB TURKS debut LP/CD!!!



OUT DECEMBER 10th '92
THE NEW BOMB TURKS
DEBIT LP/CD, "DESTROY-
OH-BOY!" (CR-032). DADDY,
THIS MUTHA IS GON' TEAR
YER GODDAMN HEAD OFF
BUT CLEAN!!! SCORCHIN'
HOT PUNK ROCK AT 150
M.P.H. FOR YOU HOT-HEAD
MUTHA FUCKAS!!!!!!!!!!!!

COMING DECEMBER '92:
THE NEW BOMB TURKS



NINE POUND HAMMER!
The most CLANGIFYIN' muthathumpin'
PUNK-ROCK caterwaul!!FACE IT: If ya
don't dig these Kentucky Kings, you are
bound for SQUAREDOM forever! (hell,
MOST of you creeps are already there...
but redemption lies in yer purchase of
these 2 fine rees:
CR-WH-007-"THE MUD,THE
BLOOD,AND THE BEERS"(Their '89
debut LP, remastered/re-ished at last!)
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TATERS!" containin' both LPs...BUT BE A
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"SHAFTMAN!" 51-minute LP-plus-7" of truly "TORRID" late-60s Soul/Funk with the explicit,
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(and some fuckin' useless dickweed CD's for yuppies "fans" of "alternative music")



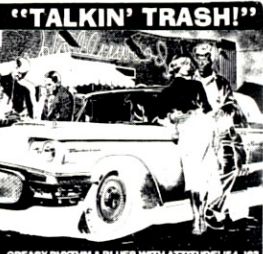
"LAS VEGAS GRIND" SERIES: 4 THROBBING, PULSATING, OOZING VOLUMES OF THE
BEST/WORST 50s TITTIE-JOINT BUMP'N'GRIND NONSENSE! Yer an utter SQUARE if ya
don't own all of 'em... RELIEF AT LAST FER THE "SWINGIN'" YUPPIE: 2 COMPACT DISCS of
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"BACK FROM THE GRAVE" SERIES: 7 VOLUMES OF THE MOST HELL-BENT, RAW, PRIMITIVE
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FOR "TECHNOLOGICALLY-ADVANCED" ASSHOLES, WE NOW HAVE ISSUED FOUR
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"BACK FROM THE GRAVE PART TWO" CD-29 Cuts/71 Minutes)
"BACK...GRAVE PART THREE" CD: 29 Cuts/71 Minutes)
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DIG IT, DADDY!
The REAL SLOP

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The "funnier", "dumber" side of things...
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(COMING SOON: 30-cut COMPACT DISC of the "choicest" cuts from "TALKIN'
TRASH/LOOKEY DOOKEY")



ALWAYS AVAILABLE:
THE FINEST
IN 50's/60's
CRAP-ROCK
REISSUE LP's:

"JUNGLE EXOTICAL" SERIES:
4 RETARDED VOLUMES OF THE FUCKED-UP SIDE OF 50s ROCKABILLY/R&B!
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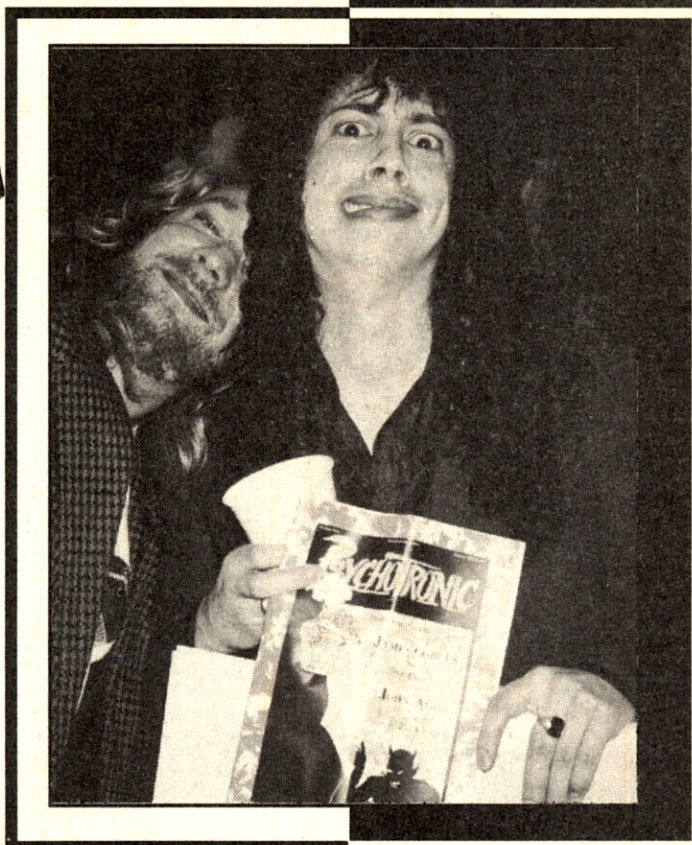
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SEND 3 I.R.C.s for the MIGHTY FUCKIN' SUAVE 30-PLWS PAGE CRYPT MAILORDER CATALOG! WE WILL TRADE RECORDS FOR VIDEOS!



**JUNGLE
WORMS...**

**Two
Four
Eight
Fourteen
Eighteen
Twenty-Two
Twenty-Eight
Thirty-Two
Forty-Three
Page Fifty-Two
Page Sixty-Five
Page Sixty-Nine**



**SWAMP
SPIDERS**

DERANGED

**Intro
Letters
Reviews 1
Books
Spare Parts
Farrell
Blossom
Spook Shows
Reviews 2
Dourif
Fanzines
Obits**

**25th
ANNIVERSARY
ROAD-SHOW
SPECIAL!**



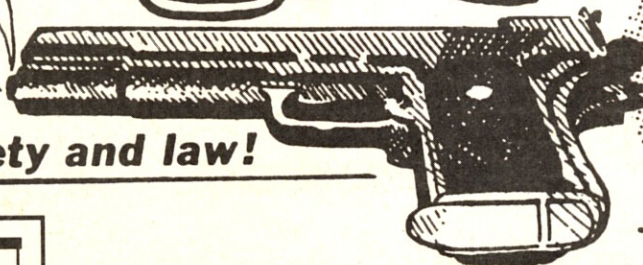
METALLICA lead guitarist Kirk Hammett is a horror collector. (And Greg Nicotero.) Photo by Tom Rainone

GUN GIRLS

The 'Rock N'Roll' Set on the Loose!

**GIRLS
without
SHAME**

defying society and law!



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NUMBER FOURTEEN
WINTER 1992/93

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TIMOTHY FARRELL was a 50s exploitation movie star with a memorable smooth voice and a pencil thin mustache. He usually played sleazy but cool criminals (often named Umberto Scali), busy selling drugs or women. Most of his movies were by producer George Weiss. Three were for Ed Wood Jr. and one starred his friend Lenny Bruce. Luckily Rudolph Grey had the foresight to interview Farrell before the retired actor died in 89. Grey interviewed Titus Moody and is the author of "Nightmare Of Ecstasy" (Feral House), a book that led to an announcement that Tim Burton (!) will be directing a feature about Ed Wood. Jr.

BRAD DOURIF is our second Oscar nominee interview (after Susan Tyrrell!). Some recent articles have referred to him as "truly weird" and a "psychopath." He's just an actor from West Virginia who happens to be cast as intense on the edge killers and lunatics a lot. If you've seen movies like EXORCIST III, BODY PARTS (or SONNY BOY!), you know how great Dourif can be. Dennis Daniel also interviewed Julie Adams and John Agar for us. Daniel wrote the "Famous Monsters Chronicles" (Fantaco) and interviewed Harvey Pekar for Comic Buyers Guide (July 10 issue).

ROBERTS BLOSSOM was Erza Cobb in DERANGED, the most accurate movie ever made about Ed Gein. Blossom, an excellent actor who will turn 70 soon was born in Cleveland, so naturally we had to run an interview with him. Ian Johnston (from the Halifax, Nova Scotia Daily News) talked to Blossom for us. Johnston also interviewed Russ Tamblyn for PSYCHOTRONIC.

THE SPOOK SHOW RACKET!, yet another PSYCHOTRONIC first, is our look at an American entertainment experience that only older readers could remember - The Spook Show. These live roadshow stage presentations were common from the 30s to the 60s. They usually starred a magician with monsters and ghosts and would be followed by a horror movie or two. Jim Ridenour appeared in or ran and hosted these shows for years, knows all the angles from personal experience and lived to tell us all about it! And wait until you feast your eyes on the ad campaigns!

There have been so many great books to review recently, that this issue has a special expanded Book section. Art Black and the Record column (and Hey



You! Pay Up!) will be back next issue. I have to stop announcing interviews in advance. Sometime they don't arrive in time, sometimes they get left out for space reasons. The Antonio Fargas interview was edged out for space reasons, but will be in #15 in the Spring.

We can't get the new Science Fiction channel here yet, but I wish we could. They're showing FLASH GORDON serials, original DARK SHADOWS shows and lots of movies, including recently, THE FLESH EATERS (!). We do get new 24 hours a day channels showing all cartoons (too much Hanna Barbera) and all NYC news. How about channels that show nothing but: spaghetti westerns, serials, silent movies, martial arts movies, old soft core sex movies?. Why not an all vampire movie channel? All Elvis? None of these concepts are unthinkable in the near future. Remember David Bowie's wall of TVs in THE MAN WHO FELL TO EARTH?

Some readers seem to think the the second PSYCHOTRONIC book is already out or will be out any day. It's going into production soon, but will be out in the Fall of 1993. Don't forget to order your copies of the 1993 PSYCHOTRONIC Calendar. It's available now! Due to popular demand, a list of every video tape (nearly 500!) reviewed in the first 14 issues of PSYCHOTRONIC is now available. Send \$1.00 (postage and handling) for a printout.

For two years now, my wife Mia and I have run THE PSYCHOTRONIC Store in the East Village. We've enjoyed bringing you rare video tapes, posters, pressbooks, lobby cards, fanzines and books. We've also enjoyed meeting PSYCHOTRONIC fans from all over the world, but it's time to move on so we can reach even more people. The rent is too high, the recession/depression didn't help and we got hit with extreme property taxes. If it wasn't for customers from out of town (and from other countries) we probably wouldn't have lasted this long. Soon we'll be announcing more items available direct from PSYCHOTRONIC through the mail. If you're not in the neighborhood and are planning to stop by the store after Xmas - Call first (212) 533-500 to see if we're still there. Next issue, we'll announce new phone (and FAX) numbers. Meanwhile, all letters, review material, checks and orders should go to: PSYCHOTRONIC - 151 First Ave. Dept. PV, New York, NY 10003.

PSYCHOTRONIC™ NUMBER FOURTEEN WINTER 1992/93

THANKS TO: Brad Dourif, Roberts Blossom, the late Timothy Farrell, Tony Stein, Dan Snoke, Tom Rainone, Frank Hennenlotter, Larry Cohn, Eric Caidin, Johnny Legend, Grove Press, Boston Rock, Art Dubin, David McGilivray, Glittering Images, McFarland Books, AIP Video, Mike Vraney and The Aztec Mummy. Special thanks to: Andrew Klyde, Gayle Taylor, Kevin McDonough, David Bourdon, Fred Goncher (and everyone who helped us buy our first house), Steve Fine, Lisa Petrucci, Charles Wallace, Peter Orr (and everyone who worked at the PSYCHOTRONIC STORE).

DEDICATED TO: My Mother and everyone who helped with and/or shopped at the PSYCHOTRONIC store during the past two years.

COVER: Timothy Ferrell as Umberto Scali, specially drawn by Drew Friedman for PSYCHOTRONIC.

* * * * *
*Everything outside upside down.
Everything is turning round.
Backwards forwards which is right?
Black is day and white is night.
Smell The Air it's real up tight.
I Just Sit There.
I Just Sit there.*

*I wonder why we want to fly.
The closer we get to the sky,
The less we see with the naked eye.
The world looks like a little ball.
And people don't exist at all.
Oh Wow!*

**"I JUST SIT THERE"
SONNY BONO, (67)**

J.D.K.

PSYCHOTRONIC MAIL

PAPA

Papa Oom Mow Mow did appear in an animated film directed by Jon Lenies: LABYRINTH (1962). Lenies was born in Poland in 1928. He co-directed two animated films together with Walerian Borowczyk. - **Giuseppe Priolo** - (Reggio Calabria, Italy). Giuseppe sent a xerox of a photo from the film and there's the familiar Papa face filling a whole window on a balcony.

"Papa Oom Mow Mow" played on the 3/25 episode of THE WONDER YEARS when Paul spilled meat sauce on his pants at lunchtime - **Bob Plante** (Schy., NY)



This is The Ghoul and a couple of my friends outside The Magic Box Theatre in Ferndale (Michigan of course) where he hosted PSYCHOMANIA. - **Hugh Shelton** (Centerline, MI) The Ghoul (Ron Swede) helped make Papa famous!

I grew up in Cleveland in the 60s, where I was entranced by watching Ghoulardi. I used to

write his name on my hand in multicolored ink at the beginning of every school day to cheer myself through a week of normalcy. - **J. S. Stepens** (Cedar Park, TX)

More bird songs: "I'm Ready" by The Bossmen, on Highs In The Mid 60's Vol. 5. It's actually a cool re-write of the Fat's Damino song, with bird dance lyrics. "Surf Bird" by The Breakers, on Original Surfin' Hits (GNP Cresendo). - **Harold Saxon**, Las Vegas, NV)

IMPORT HORROR

One of your readers sent in a photocopy of an item which appeared in PSYCHOTRONIC advising that Alan Hale/Import Horror had filled bankruptcy in this court. Additionally, perhaps as a result of this, we have received a

number of inquiries. I had the Clerk of the court research this and as of this date no bankruptcy has been filed in the name of Alan Hale or Import Horror. Yours Sincerely - **Hal J. Bonney Jr. Judge, U.S. Bankruptcy Court, Eastern District Of Virginia.** Well, there you have it. If Hale still owes you money (and from letters sent to PV, he still seems to owe a lot), he has no official excuse not to pay you. Sorry for passing along wrong info last issue, but it may have helped start some kind of investigation.

JACK HILL

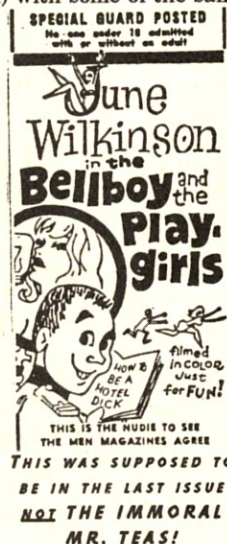
The other rewrite of the script of THE BIG DOLL HOUSE appeared as WOMEN IN CAGES (71) with some of the same cast (Pam Grier, Judy Brown and Roberta Collins). - **Asa Hoffman** (NYC). Yet another Phillipines women in prison movies based on a Hill script was THE WOMAN HUNT (72) starring John Ashley.

Finally a Jack Hill interview! Thanks. - **Anthony Petkovich** (San Leandro, CA)

SPIDER BABY is an undisputed classic. It pulls off the difficult task of presenting biting black comedy without being mean spirited. - **Patrick Moran** (Winter Park, Florida). Moran wrote VAMPIRE TRAILER PARK (PV #12).

You refer to Rosanne Katon (SWINGING CHEARLEADERS) as Playboy's first black centerfold, but I think there were at least a couple before her. - **Erich Mees** (Dunwoody, GA) You're right. I think the first was Jean Bell (Oct, 69), who starred as T.N.T. JACKSON (75) and was in THE MOTHERS (76), with Katon and Jayne Kennedy, followed by Julie Woodson (April, 73), then Azizi Johari (June, 75), who was in BODY AND SOUL (with Kennedy) (81).

According to the article, Hill takes full credit for writing SORCERESS, implying that my name was simply tacked on as author when he didn't like the outcome of the picture. This is simply not so! Before Hill was even associated with the project, I hit on the idea of twin female Conan's and Roger Corman said, "run with it." I took of a few days and came back with a detailed 30 page outline called Sorceress. It



included scene descriptions, a full cast of characters and significant dialog. This treatment was subsequently provided to Jack Hill, who did, indeed, flesh it out into a script. By the way, I did not direct **THE FINAL EMBRACE** (mentioned on pg. 6). I co-wrote the script. - **Jim Wynorski (Van Nuys, CA)**

TWISTIN IN THE JUNGLE

Thanks for the incredible *Twistin In The Jungle* article (my favorite music piece in your mag since *The Electric Eels* in #3). Another group of trash compilations are the LPs that compile rare and wild 70s/80s punk rock (*Feel Lucky, Punk?* and the *Killed By Death* series). Of course, the legality of these things are just as questionable as the records mentioned in the article. I've heard stories about some real leg-breakers coming after trash compilers for bootlegging songs they owned the rights to. - **Barry Goubler (New Orleans, LA)**

Enjoyed Richard Henderson's article on Trash Comps. A few gassers he omitted: *Girls In The Garage Vols. 1 to 6*, *Real Gone Garbage*, *Desperate Rock 'N' Roll Vols. 1 to 15!*, *Desperate Dallas Demos*, *Universe Rockin*, *Bo Did It*, *Shakin Fit*, *Whip It On Em Pt 2*, *Bug Out Vol 1 + 2*, *Teenage Riot*, *Welcome To The Beat Generation*, *Madness Invasion Vols. 1-3*, *Monster Rock 'N' Roll*, *Frantic and Wild And Frantic*, *Rhythm and Blues Vols. 1 and 2*, *Strummin Mental Vols 1 to 5*, *Talkin Trash*, *Shaftman and It's Finkin Time*. - **Brian D. Horowitz (Washington, D. C.)** *Brian's list was longer and more detailed than we have room for and he enclosed his top seven, starting with Sin Alley Vol. 3. I've heard that some fine record stores in various cities have started stocking and displaying more of these great albums than they used to, so go out and look for those trash comps. You won't regret it.*

ZALMAN KING

Just saw Zalman King in a **MUNSTERS** rerun, as a jive talking beatnik! - **Joe Noe (Dark Dreams Video, Seattle, WA)**

Zalman King's modesty is impressive. He doesn't even mention that early in his career, he was the subject of a major puff piece by no less than Harlan Ellison, which can be found in one of the *Glass Teat* books. - **Michael Will (Montreal, Quebec)**

This Durward Kirby of the 70's can "barely remember" **BLUE SUNSHINE!**? And considers **THE PASSOVER PLOT** "more controversial" and "better" than **THE LAST TEMPTATION...**? This guy should only be allowed to direct Micky Rourke movies. - **Hugh Shelton (Centerline, MI)**

In **GALAXY OF TERROR**, it was Taafee O'Connell that got raped by the space worm, while **HAPPY DAYS'** Erin Moran had the privilege of having her head exploded by underground alien tentacles that also disemboweled her at the same time. - **Steven Millan (Henderson, NV)**

REVIEWS

I was interested to see that **DYING TRUTH** is out on video. I saw it under it's original title on **FOX MYSTERY THEATRE**, a series that pops up now and then on the local late night movie. These are Hammer TV flics, all dated 1985, featuring second string and has-been Hollywood stars. Almost all of them are directed by Val Guest. - **Michael Will (Montreal, Quebec)**

I recently saw Dave Friedman's **SPACE THING**. I thought Ed Wood Jr. used cheap sets. Wow! - **Don Douglas (Oklahoma City, OK)**

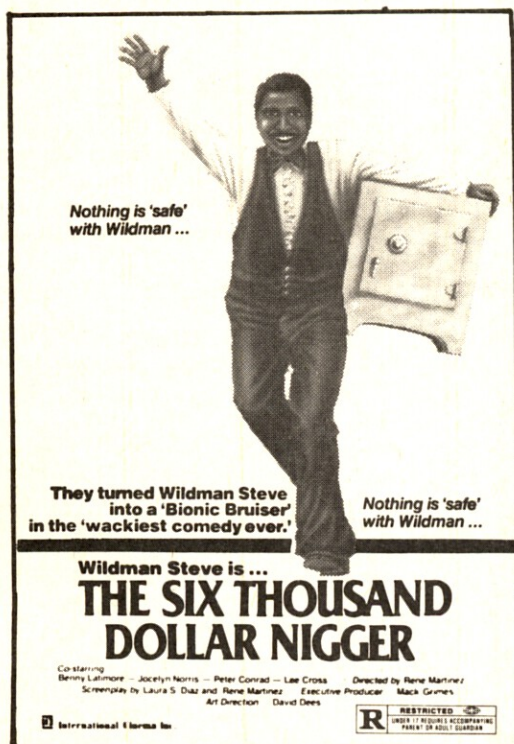
SPACE THINGS: Ron Elliot = Byron Mabe and Cosmo Politan = David Friedman. Titus Moody was also in **HOLLYWOOD SHE WOLVES** a.k.a. **THE SHE WOLVES (76)**. **THE DIRTIEST GAME IN THE WORLD (75)** was also released as **THE POLITICIAN**- **Bertil Lungren (Kungsbacka, Sweden)**

The Japanese version of **GREAT ROCK + ROLL SWINDLE** has at least two scenes censored: Malcolm McLaren's weenie is blacked out (thank God!) and the catwoman chick's muff is covered up by cartoon "panties" drawn on the film! The video release of **MR. MIKE'S MONDO VIDEO** deletes the soundtrack of Sid's "My Way" and runs an explanation apologizing, something to do with the copyright on the music. Pierre Devaux (the mad doctor in

SOULTANGLER) is the projectionist at the last cool movie theatre in D. C., The Biograph. Newer retitled copies of **SANTA CLAUS** have all the devil scenes cut out! **Brian D. Horowitz (Washington, D.C.)** *The short and "unoffensive" new version of the Mexican kiddie classic is now called **SANTA CLAUS: THE MOTION PICTURE**.*

In **EVIL TOONS**, it was porn star Madison Stone that becomes Chas Balun's cartoon monster in human form after it raped her. The same old house was also used in **SPIRITS** and Robert Quarry supplies the Monster's voice. - **Steve Millan (Henderson, NV)** *I think that same house has been used in more Fred Olen Ray movies than just the two mentioned. And the **GOJIRA** plot was a bit messed up and it should have said **RETURN OF THE LIVING DEAD** in the **RESURRECTION** review.*

More about **TALES FROM THE UNKNOWN**: The story "Warped" was actually broadcast here in the Minneapolis/St. Paul area over the local PBS station, along with a behind the



AKA **SUPER SOUL BROTHER** REVIEWED LAST ISSUE.



scenes look at how the production was made. The fat sheriff was played by Scott Hansen, who is not only a local comic but owns several comedy clubs around town. One of his regular visitors to the stage was Joel Hodgson, of Comedy Central's MYSTERY SCIENCE THEATRE 3000. - **Mark Rollie** (Minneapolis, MN).

BOOKS

I had the good fortune to see David Carradine out here whilst he was promoting his book, "The Spirit Of Shaolin" at a huge book store. They had a piano set up for him. He played and sang a song with lyrics based on a letter his wife had written him once. Basically the lyrics went, when you see an opportunity "reach out and grab it." He accompanied the "grab it" chorus with "grabbing it" hand gestures made at the large crowd gathered to see him. - **Ian Eddy** (E. Donc., Victoria, Australia)

OBITS

Unfortunately, Isaac Asimov never came near THE OUTER LIMITS, even though one of (producer) Ben Brady's episodes was entitled "I, Robot", which of course was the same title of Asimov's sci-fi milestone. Prolific TV scriptman Robert C. Dennis adapted portions of Otto Binders's "Adam Link, Robot" for the episode. Nevertheless, Asimov's timeless stories about metal men and the "laws" ruling them were surely the inspiration for Binder's Link stuff. - **Anthony Petkovich** (San Leandro, CA). **Paul Hugli** (Bellflower, CA) pointed out the same error. So did **Paul Jamison** (Wichita, KS) who went on to relate the history of writer Eando (Otto and Earl) Binder. **Erich Mees** (Dunwood, GA) added the Asimov wrote the animated LIGHT YEARS.

Khig Dhiegh was also in the mini series NOBLE HOUSE, crafted jewelry and wrote 11 books. He died of heart failure in Mesa, NM. - **Bob Plante** (Schy, NY).

I was very surprised when I read of Mae Clarke's death. You see, according to Dennis Peary's "Cult Movie Stars", she died in 1966! He also states that Peter Boyle died in 1990. Frankie Howerd may have been little-known in America, but he was apparently quite the cult figure in the UK. There was even a line a T-shirts emblazoned with catchphrases from his act! ("Nay, Nay and Thrice Nay" and "Get Your Titters Out") - **Erich Mees** (Dunwoody, GA)

Neville Brand starred in my favorite 60s TV western, LAREDO. In an amazing two part episode, his character (Reese) was controlled by a weird doctor employing a gold piece and a friendly syringe. - **Tereance C. Wharton** (Lancaster, Ohio).

Gloria Haig, the third wife of former LA mayor Sam Yorty, died in July, age 55. In London, she was one of the FIRE MAIDENS FROM OUTER SPACE (56)! - **William H. McIlhany** (Beverly Hills, CA). A xerox of a photo pointing Haig out was enclosed.

ETC.

A quiet tear and a tip of the hat to the long-gone Razorback Twin Cities Drive-In of Little Rock, Arkansas, my home town. This giant featured two screens, "Wild Hog West" and "Big Red East," Everyone over 30 remembers this drive-in. Rumor has it that Bill Clinton scored all the bases for the first time with Hillary at this memorial establishment. - **Charlie Richardson** (Ballwin, MO)

I need help finding a movie I saw as a child. A scientist crossed a huge lion with a huge eagle. The surgery went well and the lion had wings- big ones. - **Jessica Breeding** (San Francisco, CA) Sounds like the 1969 Japanese Toho movie LATITUDE ZERO with Joseph Cotton and Caesar Romero. National General released it in America. It won't be easy to find now though.

I once saw a movie about a family of orphaned hillbilly children who lure unsuspecting adults to their backwoods shack. What's the name of this movie? - **Allan Waite** (Osaka City, Japan). Sounds like the 1974 TV

movie, ALL THE KIND STRANGERS with Stacy Keach and Samantha Eggar. Some of the kids were John Savage and Robby Benson. It's on tape.

Did you know that the two latest Donostia Award winners (at the Festival de Cine de San Sebastian-Donostia, here in the Basque country) were Bette Davis (90) and Anthony Perkins (91)? Klaus Kinski was a guest at the 91 festival too. - **Joso Olana** (Vizcaya, Spain). Sounds like a great festival if you want to see actors for the last time.

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 EXTRA GUEST STAR **PETER LORRE**
 PLUS! WINS' FABULOUS DISC JOCKEY **MURRAY The K**
 - ON THE SCREEN -
'5 WEEKS IN A BALLOON' plus SWINGIN' ALONG'

FROM MICHAEL ZUIRBLIS (RICHMOND HILL, N.Y.)

The Munich, Germany district attorney swooped down on the premiere of NEKROMANTIK 2 and confiscated the print on the spot. Apparently the humorless Munich D. A. couldn't see the lighter side of an explicit scene in which a man is decapitated by his girlfriend during sex. Undaunted, filmmaker Jorge Buttgerreit vows to keep making more films - Sean Brodrick (Lake Worth, FL). In '87, I met Jorge and visited his Berlin apt. where he showed me his impressive monster movie memorabilia collection and early films. I wish him luck with his censorship problems (which were covered in Variety). I'm sure that sheltering German viewers from Jorge's FX, will help ease the problems of reunification and I'm glad that government officials there have time to bust movies while immigrants are being beaten and even killed.

I noticed an advertisement in your magazine, which listed a film which I produced and directed about 30 years ago, or more. The film is THE BLOODY BROOD and it featured Peter Falk in one of his first film roles, as a drug pusher. When I hired Peter, he was at the time driving a Taxi and was anxious for any film work. I find the film interesting only in that it was a first for Canada in the feature film field at the time. I find the script atrocious - the same reaction applies to the music. The exciting thing about THE MASK was delving into the 3-D sequences and trying to cope with the murderous problems that plagued us daily. It took almost 8 weeks to do 12 minutes worth of 3-D. - Jullian Rothman (Don Mills, Ontario). We put Rothman in touch with the companies selling THE BLOODY BROOD (59) and he wrote back with a second letter (they're combined above). His 3-D horror classic THE MASK was ripped off (badly) in FREDDIES DEAD.

Once I called Henny Youngman and asking him if he remembered being in THE GORE GORE GIRLS. He had no recollection whatsoever and soon hung up on me. - Jeffrey Schwartz (San Francisco, CA).

Two years ago, while living in Hong Kong, the publishing company I was working for had a seminar about direct mail given by "noted Folio columnist and direct mail guru" H. G. Lewis! His "official" biography skipped from college to about 1975. Word got out about his former (exploitation movie) career and the attendees were buzzing about the "pornographer" in their midst. His wife "ran interference" at coffee breaks, whenever anyone inquired about his activities prior to direct mail guru-dom. Somehow it found its way into

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I WISH I WAS THERE! FROM LARRY O. DEAN, (S.F., CA)

(John Phillip Law, PV #12). My favorite film of his has to be CLASH BY NIGHT, Fritz Lang's masterpiece of betrayal. Is Ryan still alive? - Bruce A. Kowalski (Chicago) Ryan, one of the most fascinating and complex screen villains of all time, died in 1973. A few other Ryan features you should see are BEWARE MY LOVELY (52), (he's a psycho handyman), ODDS AGAINST TOMORROW (59), BILLY BUDD (62) and EXECUTIVE ACTION (73), the movie that JFK tried to be.

Students in Carroll, Ohio are proving that Lon Chaney was born there in 1883 (not in Colorado) as previously thought. I hope they succeed!

Kathy Vogelsong took #13's intro photo.

the gossip page of Hong Kong's TV and Entertainment Times magazine. They mangled the facts as "Gordon Hershell", "pornographer" and added that he was subsequently disinvited from a future seminar in Singapore. In retrospect, I'm sorry I blew his cover and maybe cost him a job, but he should've come clean in the first place. Chatting about Connie Mason and TWO THOUSAND MANIACS seems to me a lot more educational than telling people how to stuff mailboxes with more junk. - Bob Cashill (San Jose, CA)

I ran across your book a couple of years ago. It haunted me for weeks until I had to buy it. I became obsessed with this book, haunting video stores all over the state to find some of the films. I became a biker film fanatic, a horror film fanatic, an Elvis film fanatic. My friends began to shun me. My wife's not sure she understands me anymore. I think I have now become PSYCHOTRONIC. - Mike Hill (Midcothian, VA)

Good to see you appreciate Robert Ryan's acting talents





JAYNE MANSFIELD

THE WILD, WILD, WORLD OF JAYNE MANSFIELD (Video Home, 68) D Arthur Knight, S Charles Ross

If you haven't seen this brilliant fascinating fake documentary masterpiece, it's about time! Jayne conducts a mondo tour of strip clubs, a nudist colony and a drag fashion show. The tour footage was filmed from 64 to 66 in Rome, Paris, Cannes, New York and Hollywood. Since she was already dead by 68, "Jayne's" breathy narration was done by a woman who dubbed countless Italian movies. Sometimes a Jayne stand-in is used for scenes. Sometimes



Jayne "remembers" scenes from some of her movies. The editor deserved an Oscar. With Rocky Roberts and The Airdales (doing "The Bird Is The Word") and a topless rock band (The Ladybirds). It all ends with tasteless footage of Mansfield's body and her grieving husband Micky Hargitay. With clips of Jayne from SPREE (63), THE LOVES OF HERCULES (60) (letterboxed!), PRIMITIVE LOVE (64), and nude scenes from PROMISES PROMISES (63). Most video versions are cut and are missing essential segments (including the topless band!) You need the out of print Video Home version. Presented by exploitation genius Dick Randall.

HEIMWEH NACH ST PAULI (63) D Werner Jacobs, S Gustav Kampendonk, P Rapid-Constantin

(HOMESICK FOR ST. PAULI) This one's in German and Jayne's not in it enough, but it's pretty amusing. Freddie Quinn (a short singer who starred in about a dozen movies) is "Jimmy Jones, The Lonesome Star." His first number (in a New York TV studio) is incredible. Wearing a silver suit and surrounded by dancing girls, he sings (in English) - "I've got everything, suede shoes, diamond ring, golden guitar, they're callin' me the Lonesome Star!" Then he does a plug for PAM macaroni. Jayne as "Sexy Hexy"/Evelyn sings (dubbed in German) while holding a long cigarette holder. It's all a set up for a sentimental anti-showbiz musical though, as Jimmy hides out from comical agents who want him to do Vegas, returns home to his flower selling family, and enjoys drinking with his old buddies on the Reeperbaun. First he walks around the pier in Hoboken and sings the theme ballad. In Hamburg, guest star Jayne sings about Jimmy ("I've seen sailors, whalers...") and does the twist.

NEW YORK, NEW YORK, WHAT A WONDERFUL TOWN...

CAREER BED (Something Weird, 69) D/S Joel M. Reed, P Jeff Gold

This black and white adult drama was made by the director of BLOODSUCKING FREAKS. Future porno star Jennifer Welles is Susan Potter, a "virgin" with a horrible stage mother (Honey Hunter), who one character calls "a sewer." Mom seduces Susan's boyfriend and a lesbian casting agent in a pants suit (Georgina Spelvin) seduces Susan. Reed's movie is more concerned with hateful dialog and insults than sex and nudity. In one scene, a bald gangster makes a photographer bark like a dog for money. It all leads to an ironic ending. There's a Times Square tour sequence that's too dark too see well and the editing is very bad. The rock music (by the Lost Children) sounds like it's from San Francisco.

FLESHPOT ON 42ND STREET (Something Weird, 73)
D/S/cine. Andy Milligan, P William Mishkin

I liked this color drama better than most of Milligan's horror movies. The acting isn't bad, parts are funny, and incredibly, the tape is letterboxed (!) It almost has the feel of one of Paul Morrissey's "Warhol" movies from the period. Diana Lewis (who is naked a lot) stars as a cheerful young woman who robs her live-in lover after he kicks her out. She moves in with a friendly drag queen (who has most of the best lines) in the East Village and starts charging for sex, but falls for a man (porn star Harry Reems) who lives on Staten Island. There's more dialogue than sex: "We'll go to a double bill at the Lyric- TORTURE DUNGEON and BLOODTHIRSTY BUTCHER" - "If Nixon gets in again, It'll probably be a police state anyway!" Milligan, who died last year, shot it himself with a handheld camera and left in a few good microphone shots. Fred Lincoln is in it too.

SIN SYNDICATE (65) D/cine.
Michael Findlay, P Joseph Brenner

(ZERO GIRLS, JAZZ ME BABY)
 This is the story (in black and white) of what happened to four very bitter young women who became "Zero girls" in New York. Their stories are being told during Senate crime hearings. It's a pretty crudely made feature with bad sound, and a lot of jumps, but has some priceless dialog. Yolanda Moreno stars as the "Chinese/Spanish" Delores. Strip acts take up a lot of time, flashbacks are inside of flashbacks and news footage about Castro and WWII battle footage is used to stretch the running time even more.

HERCULES IN NEW YORK (MPI, 70) D Arthur A. Seidelman, P/S Aubrey Wisberg

Arnold Schwarzenegger stars in his very first feature, a corny comedy for kids, shot on location (mostly in Central Park). His voice had to be dubbed. After arriving on Earth, Hercules teams up with a pretzel salesman (Arnold Stang). They're both broke, but suddenly have tailored suits to meet with a professor (James Karen). Tania Elg is sent by the gods to punish him. Hercules fights a man in a bear suit, wrestles for gangsters, visits an automat and even goes to Hell. In the best scene, he rides a chariot through Times Square (where EASY RIDER is playing). It took 12 years for Arnold to land another starring role (CONAN). Seidelman later directed THE CALLER.

SMALL KILL (92) D Rob Fresco, Gary Burghoff, P/S/act Fred Carpenter, S James McTernan, P Tom Poster

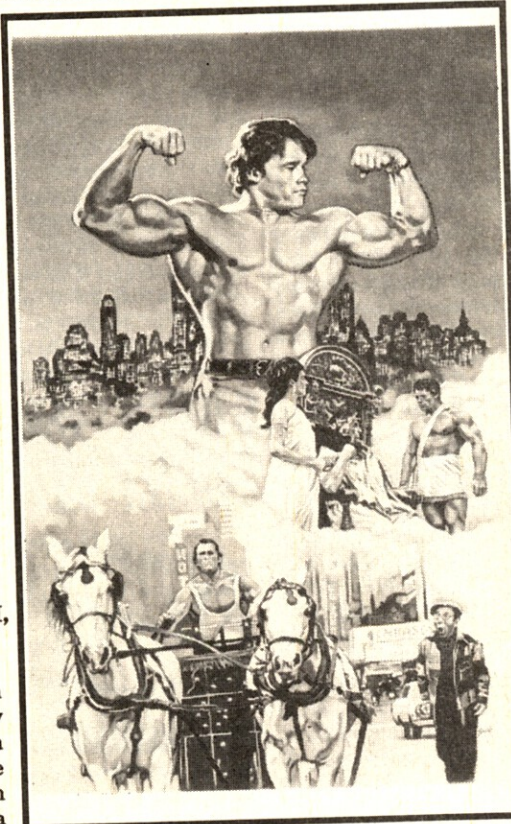
Gary Burghoff (Radar from M.A.S.H.) finally gets to show his real dramatic talents as a psychotic drug dealer and kidnapper in Nassua County, Long Island. He also appears in a (very unconvincing) drag disguise as an old lady fortune teller (!) and - he directed all his own scenes! SMALL KILL starts out with some surprising extreme gore FX as hands and heads are blown off. Burghoff slashes people with a straight razor, shoots people in the face, goes to bed with a naked boy and has sex in a chair with a woman with huge breasts before killing her. There's a naked suicidal man and topless dancers to relieve the

boredom while you wait for Radar to reappear. Jason Miller is very convincing as a pathetic drunken informer and Rebecca Ferratti (from Playboy) is the wife of the bearded hero cop (Carpenter). Poster was an editor at the New York Daily News. This has been on Showtime.

DAVIE ALLAN AND THE ARROWS

JENNIE, WIFE, CHILD (Something Weird, 68) D James Landis, Robert Carl Cohen, P James Enochs

(ALBERT PECKINPAH'S REVENGE). Russ Meyer's LORNA (64) was the obvious inspiration for this black and white rural sex comedy, complete with silly silent movie title cards. Albert, an old farmer marries Jennie, a 20 year old blonde (Beverly Lunsford from THE CRAWLING HAND!) After she seduces Mario, the young farmhand, Albert drugs them and chains them up in his cellar. Jennie sings "How'd You Like Me In My Birthday Suit?" before her nude swim and another woman rides a motorcycle topless. Most of it was filmed (by cinematographer Vilmos Zsigmond) in 65 as TENDER GRASS. The producer added footage of Davie Allan And The Arrows doing a new (country sound) theme song in a club. The several Arrows instrumentals are typically good, but Allan and his double necked guitar is mostly avoided by who ever shot the disappointing live footage. A Tower soundtrack was even released. Landis, who died recently, also directed THE SADIST.



ARNOLD IS HERCULES IN NEW YORK

MONDO HOLLYWOOD (Something Weird, 67) P/D/S Robert Carl Cohen

This narrated "documentary" is a series of many very brief (and pretty mundane) segments about "the city of dreams", shot too often with an out of control zoom lens. You see surfing, skateboarding, parachuting, war protests, an LSD talk, body painting, topless waitresses and lots of famous movie stars (Zsa Zsa, Dean Martin, Nancy Sinatra...) in footage of a

parade. A vegetarian lives in a garage with a monkey and a hairdresser has some great wigs and hairpieces. There's a priceless bit with Governor Reagan, a photo from THE MASK is shown and Hitchcock is seen making TORN CURTAIN. Bobby Jamison, who had been a very promising singer a few years earlier is seen as a bearded hippie. The Mothers Of Invention were cut out for legal reasons, but you can still see Zappa and Jimmy Carl Black at a "freak out." Mike Curb put the Tower soundtrack together, so The Arrows do a long instrumental. For more on Allan see PV #2.

WILLIAM KERWIN

SWEET BIRD OF AQUARIUS (Something Weird, 70)
D Harry Kerwin, S "Edmund Niwrek", P/camera Earl Wainwright

This scratchy color nudist colony/swinger movie uses some (stolen) music from the "Tommy" by The Who and Dr. John's "Gris Gris" album! Kerwin stars as a Florida TV news studio cameraman with a new frigid blonde wife (Suzanne

Robinson). They go to a party where swingers try to "corrupt them" but find happiness by visiting a nudist colony. Unlike earlier 60s more modest nudist movies, this one shows everything, women and men, but they still play volleyball. Director Harry is the brother of William, was assistant director. For more on Kerwin (a.k.a. Thomas Wood from H.G. Lewis movies) see PV #5. He can also be spotted in *GIRLS COME TOO* (reviewed as *HOW I BECAME A NUDIST* in PV #13)

GOD'S BLOODY ACRE (TWE, 75) D Harry Kerwin, P/Sact Wayne Crawford, P/S Andrew Lane

Three hillbillies living in a backwoods lean-to in the forest



attack a bulldozer (with rocks) and somehow manage to cut the driver in half. Then they go on a violent killing spree, attacking two vacationing couples. Wood is Monroe, the father figure ("This time we ain't leavin"). Billy has puffed out hair and Ezra is the dumbest of the braintead group. From a distance they look like the group Cream! They beat, rape and hang other characters. Crawford is an anti-violence dropout from an office job who heads out on the road on a motorcycle. Crawford (BARRACUDA, CRIME LORDS...) is one of my favorite bad actors. In most movies he looks like he's in extreme pain while trying to do a Robert DeNiro impersonation. This exploitation anti-classic has many flashbacks, false

scares, violence, some gore, some "ramblin" folk music, bad black dudes in a Cadillac and some clever editing. One flashback is triggered by a Busch can.

CANADA

HIGHWAY 61 (92) P/D Bruce McDonald, S/star Don McKeller, P Don Colin Brunton

A naive young barber (McKeller) in Thunder Bay in Northern Ontario discovers a frozen body and ends up on a harrowing road trip leading to New Orleans with a lying, cheating, drug dealing woman (Valerie Buhaglar). She just wants to deliver the (drug filed) corpse but he manages to make it an historical journey that goes through St Louis and Memphis, tracing the history of modern music. Meanwhile, "the Devil" (Earl Patsko) takes photos of people's souls and has them sign contracts in blood. This surefire cult movie is very funny, very cool and full of satisfying surprises. The leads all have very theatrical unusual faces and are good actors. Patsko looks like the son of Jack Elam and a rugged looking Peter Breck (THE CRAWLING HAND) is great as a man with three cute singing, dancing daughters. With sex in a graveyard, bikers and a BTO tribute band. Jello Biafra is a border guard and Tav Falco is a biker. A comic book version has been published and there's a soundtrack by Nash The Slash and others. McDonald also made ROADKILL (PV #10).

PROJECT SHADOWCHASER (Prism, 92) P/D John Eyres, S Stephen Lister, P George Griffiths

Martin Kove stars as a likable ex football star who was

framed and kept frozen in a prison. He's thawed out and is forced to become a reluctant hero and battle terrorists who have taken over a hospital. He also has to rescue the president's daughter (Meg Foster). The DIE HARD copy has lots of stunts and one excellent flaming man falling off a building scene. With Frank Zagarro as a muscular blonde android, Paul Koslo as an FBI agent and Joss Ackland as a hospital worker. It was filmed in British Columbia (and partially in the Pinewood studios in England). By the director of GOODNIGHT GOD BLESS.

JOSEPH PIETRO

SHANTY TRAMP (67) D Joseph Prieto, S Reuben Guberman, P K. Gordon Murray

Lee Holland stars as Emily, a sexy, dangerous, trouble making young white trash sharecroppers daughter in this black and white exploitation classic from Florida. She messes with bikers and causes the death of a black man by crying rape. The acting, editing and sound are all good and the movie really delivers with action, blood and surprising nudity (although they use friggen' for swearing). There's also a great theme sung by a woman, ("I'm gonna love love love you baby..") heard on a juke box. Bill Rogers (star of TASTE OF BLOOD) is a lecherous revival tent preacher. The assistant director was Bob (PORKYS) Clark. Murray is the same guy known for his imported kiddie matinee releases. Jerry Gross and his Cinemation re-released SHANTY TRAMP in the 70s. The underrated Prieto also made FIREBALL JUNGLE (PV # 7).

SHE'S PACKIN' 'EM IN -

WHATA BAD GIRL!



SAVAGES FROM HELL (Something Weird, 68) D/S Joseph Prieto, S Reuben Guberman

(BIG ENOUGH AND OLD ENOUGH) This one concerns racism and revenge in Florida. The good guys are poor Hispanic migrant workers (called "bean heads" by the locals) and a black gas station owner (played by Cyril Poitier!) Bobbie Byers co-stars and Viola Lloyd is the naive teenage Teresa. The bad bikers are led by a guy named Hi Test (William P. Kelly). The R rated color feature has instrumental rock music, a beach party, lots of wigs, body painting, a cat fight and a kidnapping. It all ends in the swamp. The Naples, Florida customized swamp buggy race on a flooded track is almost worth the price of the tape. The director (and most of the crew) were Cuban exiles.

DUKE AND SAMMY

SHANGRI-LA (Something Weird, 61) D "no director", S E. S. Seeley, P Dick Randall

Sammy Petrillo is Sammy, a zoo animal keeper who plays cards with Pinky the gorilla in a cage and tells his British friend about his unusual vacation. In flashbacks, he follows two beautiful women to the National Historical Wax Museum in D.C. (where he talks to wax figures), a snake farm in

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& A MAD FRENCH FARCE
Amorous Escapades—Hilarity
"BED FOR TWO"
FREE COFFEE TO PATRONS
NO ONE UNDER 21

**A NUDIST
FILM
WITH A
STORY—
PLOT!**
Different!
Humorous!
Join the
Uproar
at

Florida (where he water skis and we see gator wrestling) and last and best of all, to a nudist camp. Sammy watches unseen, but finally joins in and gets to do a standup show and imitates Jerry Lewis and Dean Martin. The puns and jokes are awful, but I like it when he refers to himself as "a stringless Howdy Doody". Weegee (recently played by Joe Pesci) was the "trick photographer" and most scenes were shot on actual locations. Women swim naked, ride horses topless and hold towels in front when walking. Jackie Miller (a well known model) and Pamela Perry co-

star. Exploitation producer George Weiss appears as a beauty contest judge. SHANGRI-LA is 63 amazing minutes long. It was listed as being in color but the tape is black and white.

THE EXECUTIONER (Video Gems, 74)

D/S/narrate/star Dominic Micell (Duke Mitchell)

(MAFIA MASSACRE, LIKE FATHER, LIKE SON) Duke Mitchell's semi autobiographical gangster movie is more like a crude GOODFELLAS than THE GODFATHER. At least it's just as violent. After everyone in an office is gunned down, the crippled boss is electrocuted in a urinal. A finger is sent through the mail ("That's his finger all right. I've seen it a million times."), a black pimp is crucified, a man is impaled on a meathook (thru his eye), a porno movie is made on a boat, a poodle is served to it's owner and more bloody shootouts occur at a funeral and at a dinner party. A paper headline says- 13 L.A. BOOKMAKERS and PROCURERS SLAIN! Matt Cimber distributed this for a while. See PV #11 for more on the man who supplied Barney Rubbles singing voice.

RECENT

SEVERED TIES (Columbia, 91) D Damon

Santostefano, S John Nystrom, Henry Dominic, P Christopher Webster

(ARMY) Fangoria magazine backed this grotesque horror comedy that refuses to be funny or scary. A Nazi scientist (Oliver Reed) helps a horrible woman (Elke Sommer) force her son (Billy Morrisette) to continue with her late husbands gene experiments. He creates a living arm that kills and hides out with silent cliché homeless people in a new secret lab assembled from junk. More killer arms are created and the hero falls in love. With narration and flashbacks inside of flashbacks. Garrett Morris co-stars and Johnny Legend has a good role as a crazed preacher ("Testify!") who gets his face ripped off. It was shot in Wisconsin, along with CHILDREN OF THE NIGHT.

LUNATICS: A LOVE STORY (RCA, 90) D/S Josh Becker, P/act Bruce Campbell

Theodore Raimi (Sam's brother) is a delusional paranoid on medication who writes poetry in his LA apartment. He hallucinates like crazy and nearly becomes a psycho killer, but becomes a hero to Deborah Foreman instead by defeating street gang members. The unique romantic comedy fantasy has some great scenes with animated spiders on Raimi's brain. The first time he gets the courage up to leave his apartment he thinks there's an earthquake and a garbage truck appears as a giant spider. Campbell, from the EVIL DEAD movies plays several roles including E. A. Poe (on a book cover). There's a "Nervous Breakdown" rap sequence and jazz background music. The Sam Raimi, Robert Tapert production was shot in Pontiac Hills, Michigan in 89. Becker's next is THE NUTTY NUT.

SHADOWS AND FOG (Orion, 92) D/S/star Woody Allen, P Jack Rollins, Charles H. Joffe

Allen plays Kleinman, a nervous clerk (and amateur magician) in a comic black and white tribute to German expressionism. Only the shadow of a killer is seen and Allen becomes the Kafka style prime suspect. It's fun to see Donald Pleasence as a scientist performing autopsies and Kenneth Mars is a drunken magician. Mia Farrow co-stars as usual and the cast is filled with celeb bits. Lily Tomlin, Jodie Foster and Kathy Bates are hookers. With John Cusack, John Malkovich, Madonna, Kate Nelligan, Fred Gwynne, Julie Kavner, Kurtwood Smith and Wallace Shawn. Some original THREE PENNY OPERA songs are heard in the PG-13 feature, filmed in Astoria, Queens studios. It was Allen's last release before the big scandal you've heard too much about broke.

LIQUID DREAMS (Academy, 91) D Mark Manos, S Zack Davis, P Zane W. Levitt

Elements of TWIN PEAKS, ATOMIC CAFE and VIDEODROME are all in this would be cult film. Candice Daly goes undercover as a stripper at The Twilight Club to investigate the murder of her sister. The strippers have to live in an apartment complex where TV screens show endless sex videos with subliminal messages. Characters become "endorphin junkies". The R rated version I saw had no nudity, just "erotic" posing. Maybe the unrated version is better, but this is badly directed and is pretty boring. With Juan Fernandez, Richard Steinmetz as a detective, Tracey Walter and John Waters regular Mink Stole. John Doe and Paul Bartel have one scene each. Cassian Elwes was the executive producer.

FIREHEAD (AIP, 90) P/D/S Peter Yuval, S Jeff Mandel

Chris Lemmon (impersonating his father Jack more than ever) stars as a nice guy scientist, teamed with a "brilliant" C.I.A. beauty (Gretchen Becker). A Soviet defector named Ivan (Brett Porter) has deadly laser ray eyes, can "move molecules" and has been destroying US defense contractor factories. Christopher Plummer is a government bureaucrat who also runs "The Secret Order" (a group that wants all out war). He keeps a Mussolini photo on the wall and plans to kill the president. Martin Landau is a retired admiral who tells Lemmon to beware. This movie has more guns and explosions than science fiction, but it's OK. Becker also sings the ridiculous theme song. A prolog is set in Estonia, but it was all filmed in Mobile, Alabama.

TIMEBOMB (MGM, 90) D/S Avi Nesher, P Raffaella De Laurentiis

Michael Biehn stars as Eddie, a watchmaker who is also a programmed killer who can't remember his past. Richard Jordan, who was head of an experimental program during the Nam war tries to terminate him by sending a team of

assassins. With Patsy Kensit as a psychiatrist on the run with him, the late Raymond St. Jacques and Robert Culp as cops and Ray Mancini. A huge unused, dusty research lab in Arizona still works perfectly. Eddie has nightmares and frequent (near X) sex dreams featuring Kate Mitchell. There's also a shoot out in an old L.A. porno theatre. The director is an Israeli army war vet, who also made SHE (82)

BACKSTREET DREAMS (Vidmark, 90) D Rupert Hitzig, P/S/star Jason O'Malley, P Lance H. Robbins

You don't want to see this Brooke Shields movie set in Hoboken, but you might want to know about it. O'Malley, the creator/star plays Dino, an Irish/Italian wrestler who doubles as an enforcer for gangsters and has a slutty young wife (Sherilyn Fenn) and an autistic little boy. Shields is a social worker who softens him up, tells him about Neal Cassidy and teaches the son. Meanwhile a drug deal in Newark with some black men gets violent, the boy is kidnapped and the young stars fall in love. Filmed in Hoboken, Weehawken and Union City (and in L.A.). This vanity production also features Burt Young, Anthony Franciosa, Nick Cassavettes and Ray "Boom Boom" Mancini. Hitzig also directed NIGHT VISITOR.

LOCK AND LOAD (AIP, 90) D/S David Prior, S John Cianetti, P Kimberly Casey

It's boring. It's filled with talk and it rips off TELEFON. Jack Vogel (who is way too young for the role), stars as a Nam vet who has nightmares with bloody faced zombies. Hypnotic suggestions are given to soldiers on the phone so they'll commit crimes then kill themselves. A bag of money in a car that blows up is removed intact. The cops don't notice. With Rene Cline and Jeffrey Smith. Filmed in Denver.

INVADER (92) D/S Phillip S. Cook, P John R. Ellis

A pushy scandal magazine reporter discovers that "aliens" in dark sunglasses disguised as soldiers have taken over the Clarksburgh Airforce base. He teams with a black government defense man and they steal a super jet for an impressive air battle. A talking animated robot (like in ROBOCOP) is the only other worthwhile part. The 21st Century production, made in Virginia, is aimed at kids and includes some comedy and lots of explosions. George Stover has one scene. This has been released overseas. Cook also directed BEYOND THE RISING MOON (88).

FINAL APPROACH (Vidmark 91) P/D/S Eric Steven Stahl, S Gerald Laurence

You know something is wrong when this movie had to be promoted for it's "Digital sound." It's basically a two character TWILIGHT ZONE type cosmic science fiction story. James Sikking is a dazed and confused stealth pilot with amnesia being questioned by a probing psychiatrist (Hector Elizondo) in a room. Frequent flashback fragments feature altered reality scenes, computer graphics and 2001 style visuals, so it would make a good drug movie if you could see it on a big screen. Also with Madolyn Smith and Kevin McCarthy.

ARIZONA

DEATH MAGIC (92) P/D/S Paul Clinco

Time jumps from 1875 to the present and back in this ambitious first effort horror movie. Five young people who follow a satanist manage to conjure up a laughing 19th century killer corporal with a sabre. He had been hung for a leading a massacre and always appears in a red light. They try to undo their mistake and send the supernatural killer back. Parts are laughable, but you get some gore and lots of nudity during various ceremonies. A naked couple is

skewered and blood spurts during a decapitation. The lady police captain was a nice touch. Write to Domino Theatre, PO Box 57637 Tucson, Arizona 85732.

MIKEY (Imperial, 92) D Dennis Dimster-Denk, S Jonathon Glasser, P Peter Abrams, Robert Levy, Natan Zahavi

In another twist on THE STEPFATHER plot, an adopted little boy (Brian Bonsac) kills off his entire suburban family then moves on to another one. He keeps a video tape of the killings (!) to watch. Mikey remains polite and cheerful but makes scary drawings which concern his 4th grade teacher, the character who can't convince anyone else that something is seriously wrong. Mikey falls for his friends older sister (Ashley Lawrence from HELLRAISER) and kills her boyfriend. Seeing a little kid drown, electrocute or bash characters in the head with a baseball bat is a long way from THE BAD SEED. The ending is especially ridiculous. With John Diehl and Lyman Ward. Made in Arizona.

HIGHWAY TO HELL (Hemdale, 90) D Ate De Jong, S Brian Helgeland, P Mary Ann Page, John Byers

In this oddball horror fantasy comedy made in Arizona, Chad Lowe is going to elope with Kristy Swanson, but a mutant "Hell Cop" grabs her and takes her to another dimension in the desert. Some of the FX are top notch, including an animated three headed dog and literal "hand" cuffs, but the whole movie doesn't quite work. There's also a ugly naked female demon, bikers, a race with all Volkswagons and a crowd of Andy Warhols. Patrick Bergen is the "Satanic Mechanic" and the cast includes Richard Franks, Pam Gidley, Stiller and Meara, Gilbert Gottfried, Lita Ford and the kid from SERVANTS OF THE TWILIGHT. The director's next was DROP DEAD FRED

ROCK

RUDE BOY (SMV, 80) P/D/S Jack Hazan, David Mingay, S/star Ray Gange

Grange, a poor Clash fan who works in a sex shop becomes a roadie for his favorite band. His only friend is a little skinhead. The band practices ("Gar-age Land") and plays at clubs, rallies and concerts. It's all mixed with National Front demonstrations, Thatcher speeches and political discussions. Jimmy Pursey helps sing "White Riot." A black kid is arrested in a sub plot. The band doesn't sound very good most of the time (the records were great though) and it's a pretty dreary docu-drama look at England. The one great musical moment is when they do "Complete Control." I saw this on opening night in NYC. It was also the only time I saw Andy Warhol. He walked out. The group later "disowned" the movie.

LET IT ROCK (Media, 81) P/D/S Roland Klick

(WHITE STAR) After directing OUT OF THE BLUE, Dennis Hopper went to Germany to play a hyper American rock agent who talks a lot about the Colonel and Brian Epstein. If you like manic Hopper, he's here non stop, probably ad libbing most of the time. He tries to promote a young guy who plays some kind of techno pop as "White Star" to a punk audience ("This is the future. What do you know about music punks!") He hires David Hess (!) to break store windows and start a riot for publicity purposes. He plans an assassination attempt that results in the death of an innocent girl. White Star does not become a major act. Roger Corman retitled the movie for a US release and added footage of T.S.O.L. from SUBURBIA. Klick also made DEADLOCK (70) with music by Can.



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BOOK Reviews

PSYCHOTRONIC SHOPPING GUIDE!

A SEPARATE CINEMA - FIFTY YEARS OF BLACK CAST POSTERS (Noonday, \$20) John Kisch and Edward Mapp.

Other books have been published about the history of black actors and movies but this wonderful poster book is a complete and fascinating history of every possible aspect of black movies, from the silent days to the 60s. The nearly 299 full color pages of posters are divided into 14 chapters. It has dramas, comedies, westerns, musicals, biographies, shorts and even silent blackface minstrel show movies. Some of the stars are Clarence Muse, Mantan Mooreland, Herbert Jeffrey, Eartha Kitt, and Louis Jordan. Whole chapters are devoted to directors Oscar Micheaux and Spencer Williams and star Paul Robeson. Horror fans will be amazed by the great rare posters for titles like *SON OF INGAGI*, *LUCKY GHOST*, *SHE DEVIL* and *VOODOO DEVIL DRUMS!* Black film historian Donald Bogle wrote the informative intro and Spike Lee wrote a preface. Titles and actors are indexed. This book (at a bargain price) and *Graven Images* (below) are the best books of movie posters I've ever seen. I hope this one sells so well that somebody does volume two with '70s black movies.

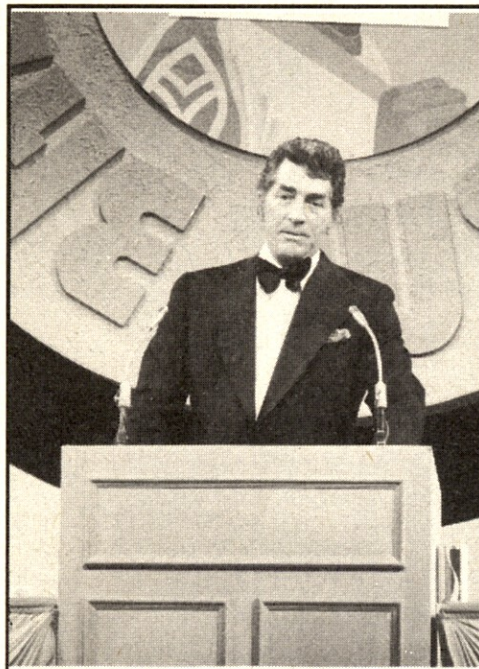
GRAVEN IMAGES - THE BEST OF HORROR, FANTASY AND SCIENCE FICTION FILM ART (Grove Press, \$50) Ronald V. Borst

GRAVEN IMAGES is a beautiful 240 page full-color hard bound coffee table volume with rare ad art from various countries, arranged in chronological order, from the silents to 2001. Some are arranged by director (Lang, Castle, Bava, Polanski, Ed Wood Jr), stars (Chaney, Veidt, Lorre, Atwill, Rondo Hatton!) or theme (sequels, serials, teen monsters.) Certain important features or stars get multi-page treatment. Some of the most impressive illos are from the earliest features (full color *CALIGARI* paintings, a *NOSFERATU* book, lobby cards from *THE SONS OF SATAN* and *THE MONKEY TALKS...*) Many illustrations are accompanied by paragraphs that give a well balanced and very intelligent history of horror, fantasy and sci-fi movies. Borst finds room for everything from *BEAUTY AND*

THE BEAST and *ALPHAVILLE* to *MANIAC* and *BLOOD FEAST*. Stephen King wrote the main intro and decade intros are by Barker, Straub, Bradbury, Bloch, Ellison and FJA. The movie titles are indexed.

ZE CRAIGNOS MONSTERS (Mad Movies, 250 francs) Jean-Pierre Putters

This large, hardbound book is almost as impressive as *Graven Images* and was self published by a magazine editor. It's a great, over 200 page, high quality book of rare posters, lobby cards and photos, about half in full color and some taking up full pages. The emphasis is very international and limited primarily to the 40s through the 70s. Alphabetical sections cover directors (and some actors) from Al Adamson to Jean Yarbrough, with filmographies. What other book has illustrated color chapters on Rene Cordona, Jun Fukada, Leon Klimovsky, Sam Newfield and stuntman Eddie Parker!? The 12 Craignos photo sections (a grab bag of movie monster photos with info) are from issues of *Mad Movies* magazine. The text is in French, but it's well worth it for the illustrations. Movie titles are indexed. 4 rue Mansart, 75009 Paris, France.



DINO (Doubleday, \$24.) Nick Tosches.

Nobody writes like Tosches (author of the Jerry Lee Lewis bio *Hellfire*), and this brilliant, fascinating, detailed, long (and ultimately depressing) book is not light reading. The notes, sources, discography, filmography and index combined take up 125 pages (!) and there's a photo section. It's much more than the story of how Dino Crocetti became a millionaire singer/actor and professional funny drunk. The way that organized crime, politics and entertainment in America intertwine isn't exactly news, but you probably never saw it all as clearly as Tosches does. If you can recall the popular "Dean Martin Celebrity Roast" program with guest Ronald Reagan, all of a sudden certain things make some kind of sense. Dino is also a must for fans (or haters) of Sinatra, Marilyn, JFK and of course Jerry Lewis. You'll also find out what life used to be like in Steubenville, Ohio, once a notorious major "sin city" crime center and Cleveland, where Dino worked clubs before coming to New York. A major part of my family came from Steubenville and I came from Cleveland, so this book had an extra appeal to me. It gave me nightmares.

FLYING THROUGH HOLLYWOOD BY THE SEAT OF MY PANTS (Birch Lane, \$18.95) Sam Arkoff with Richard Trubo

American International was the most important company in the history of PSYCHOTRONIC movies. I'm glad it's co-founder, a cigar smoking lawyer from Iowa, whose parents were immigrants from Russia and Latvia, wrote this entertaining book. No matter how much you think you know from other books, you'll find new and amusing information here. He might not have been on the sets, but Arkoff negotiated everything behind the scenes and has lots of good stories. (I don't think he gives enough credit to his late partner James Nicholson though). It's amazing how many features A.I.P. made and/or released and it's easy to forget that the company did fine for ten years after Roger Corman left. A chronological list includes every A.I.P. release from *THE FAST AND THE FURIOUS* (54) to *DRESSED TO KILL* (80). Arkoff, whose last production was *UP THE CREEK* (84) held auditions this year for a remake of *I WAS A TEENAGE WEREWOLF*. I'll believe it when I see it.



DOING RUDE THINGS (Sun Tavern Fields, 9.95 pounds) David McGillivray

Here's another unexpected first, a whole illustrated book about British sex movies! England turned out nudist colony features, sex comedies and cheap dramas with nudity just like America did (and more of them were released here than you might think). The author claims none of them are good, but they are fun to read about and I'd like to see ones like *PRIMITIVE LONDON*, *SOME LIKE IT COOL* (by Michael Winner) or even *PERCY* (with a Kinks soundtrack). Some notable personalities covered are Norman J. Warren, Robin Askwith, star of the comic 'Confessions' series, Fiona Richmond, the late Mary Millington and director Harrison Marks (watch for a PV interview soon). Pamela Green, the beautiful star of *NAKED AS NATURE INTENDED* is (naked) on the full color back cover and provided an intro. McGillivray, who worked with or knew many of the people he writes about, wrote the screenplays for Peter Walker movies (*FRIGHTMARE* and *HOUSE OF WHIPCORD*). Write the publisher at PO Box 982, London E1 9EQ, England.

THE GOLDEN AGE OF EXOTIC GALS and DIVA FETISH (Glittering Images) Morrocchi and Piselli

Those obsessive Italians have published more excellent high quality sexy photo books (with Italian and English text and some color pages) per Adulti. *EXOTIC GALS* features photos of dozens of American strippers and fetish models, from Gypsy Rose Lee and Ann Corio to Tempest Storm and Blaze Starr. The period from post WWII to about the time of X rated movies is covered. Jackie Miller (another Irving Klaw model) and blonde Lilly Christine ("the cat girl"), known for her voodoo dance are standouts. *DIVA FETISH* has photos and (often explicit) drawings and cartoons, featuring bondage, S+M, (very) high heels, feet and garters. An illustrated filmography goes from silent Lubitch and Von Stroheim movies to video porn. Write Glittering Images, via Ardeno Soffici 11/13, 50142 Firenze, Italy for price, ordering info and/or a catalog of their many available books.

AURORA HISTORY AND PRICE GUIDE (Cap'n Penny, \$14.95) Bill Brugeman

This very thorough book relates the history of Abe Shikes Long Island based Aurora Plastics Corp. They made assembly kits of soldiers, animals, people from foreign lands, dinosaurs, Alfred E. Newman, Oddjob, The Banana Splits, Godzilla, the Addams Family house and even Jim Brown and JFK (!), but it was the monster kits that sold best. As a kid, I assembled and painted Frankenstein, Dracula and Batman, (some of Aurora's best looking kits) and enjoyed seeing them on a shelf for years. They only cost .98¢! By the time I blew them up with

firecrackers, kids at Jr. high were sniffing model glue in paper bags. Firecrackers and glue highs are not mentioned in this book, but I recommend it anyway. Controversy over the torture chamber kits is mentioned though. In 1964 you could buy and assemble a working guillotine! Each plastic model kit and it's box is shown along with the years produced, present day cost (often in the hundreds!) and other info. Aurora ads and great box covers (by artist James Bama) are shown too. Look for this in comic book stores or write to 330 Merriman Rd., Akron, Ohio 44303. By the way, the

publishing company is named after the Cleveland TV host that used to show the *The Three Stooges* and the *Little Rascals*.

VIDEO WATCHDOG BOOK (Video Watchdog, \$19.95) Tim Lucas.

This is not a compilation from Video Watchdog magazine. It's a compilation of every article, review and column that editor Lucas wrote for Fangoria, Gorezone and the long gone Video Times. If you like the magazine, you'll want his impressive self published, illustrated, over 400 page book. The chapters are arranged by when the material was originally published instead of by topics, so you'll need the exhaustive double index that lists every title and name covered in the book (and in the first 12 issues of Video Watchdog magazine). Another section cross references retitled tapes. Joe Dante wrote the forward. P.O. Box 5283, Cincinnati, Ohio 45205.

SPAGHETTI WESTERNS - THE GOOD, THE BAD AND THE VIOLENT (McFarland, \$45) Thomas Weiser

Finally, here's the first American book on European westerns and it's an impressive major (over 500 page!) accomplishment. It was researched and written by fans and experts who know what they're talking about (unlike some McFarland books that are just for hire jobs). 558 Euro-westerns made from 1961 to 77 are reviewed with complete credits and foreign and alternate titles, then complete western filmographies are given for actors (with pseudonyms), directors, script writers, cinematographers and best of all, music composers. All the Django (32!) and Sartana movies are also listed separately and there are many photos and rare posters and ads. The forewords are by Craig Ledbetter (European Trash Cinema) and Tom Betts (Westerns All-Italiana) and William Connolly (Spaghetti Cinema) provides comments.

PETER CUSHING - THE GENTLE MAN OF HORROR AND HIS 91 FILMS (McFarland, \$45) Deborah Del Vecchio and Tom Johnson

Here's another book that was long overdue. Del Vecchio ran a Peter Cushing fan club for eight years, met him several times and corresponded with him. She claims that

Cushing is an actor who "has never gave a bad performance" (I agree, but it's too bad she couldn't appreciate the French *TENDRE DRACULA*). Plot, complete credits, interesting information, reviews and comments are included for every feature that Cushing has been in, from *THE MAN IN THE IRON MASK* (39) to *BIGGLES* (83) in 465 pages (including intros and index). Many titles also have quotes from the star himself and most have a photo or ad. This is the only place to find any info on obscurities like *HITLER'S SON* (77), *TOUCH OF THE SUN* (78) and *BLACK JACK* (81) and since he's retired, is complete and definitive.

NUCLEAR MOVIES (McFarland, \$35) Mick Broderick

This over 200 page illustrated volume is divided by decade (starting with "Pre-50s). Every possible feature (and some shorts) from all over the world are listed alphabetically with basic credits, top stars and a brief description. Besides many end of the world movies and *ROAD WARRIOR* rip offs, there are spy movies, serials, monsters created by the bomb, and anything that has anything to do with nuclear energy or explosions. There's also an intro and a timeline with important nuclear events in the real world. By the way, the earliest title is *BY RADIUM RAYS* (1914) about a doctor curing crazy people with the rays.

EPIC FILMS (McFarland, \$35) Gary A. Smith

222 "epics" are reviewed alphabetically with credits and foreign and alternate titles and 73 more are listed with minimal credits. The nearly 300 page illustrated book goes from *THE ADVENTURES OF HERCULES* (84) to *WHEN DINOSAURS RULE THE EARTH* (70) and includes biblical epics going back to the silents, gladiator movies, Italian peplum/muscleman hero movies, Viking movies, Mongol invasion movies, Knights of the Round Table adventures, caveman and dinosaur movies (and TV movies and mini series).

CINEMATIC VAMPIRES (McFarland, \$39.95) John L. Flynn

A book on all known vampire movies is a good and timely idea. Unfortunately, this was obviously a rush job, to try and cash in on the recent Coppola hit. It's full of wrong years, missing credits and missing U.S. titles that would have been easy to locate and is pretty much a waste of money as a reference book. And *LEGEND OF THE SEVEN GOLDEN VAMPIRES* isn't that bad! 372 titles are dealt with in 368 pages and there are illustrations.

You can order any of these McFarland books direct from Box 611, Jefferson North Carolina, 28640. In America, add \$2 postage for one book and .75¢ for each additional book. Ask them for a catalog.

CONFESSIONS OF A RAT FINK (Topper, \$12.95) Ed Big Daddy Roth

In the 60s, you didn't have to be a hot rod fan to know about Big Daddy Roth. His great hairy bloodshot and bug eyed Rat Fink drawings were on shirts, skateboards and stickers and were as influential for later cartoonists as the best artists in Mad. The bearded beatnik look cartoonist was almost as well known as his ugly monster cartoons. Sid Haig

even played "Big Daddy" in *IT'S A BIKINI WORLD* (67). This book shows lots of great race cars and motorcycles (customized by Big Daddy), cartoons, plastic models (now very rare), magazine covers and comic pictures of the man himself. Howie Pyro "translated" for the (born again) slang talkin' Roth (whose memories are a bit, um - unorganized) and Miriam Linna wrote the intro. The book comes with a color poster of the cover.

SCARE TACTICS (Dell, \$12) John Russo

Novelist, screenwriter (and convention regular) Russo, best known for co-writing *NIGHT OF THE LIVING DEAD*, tells you how to develop and sell a movie script and find backing to actually have it filmed in 18 chapters, using his own experience as examples. A lot of time is spent on the recent *VOODOO DAWN* and his new vampire movie *HEARTSTOPPER*, with Moon Zappa, Tom Savini and Michael J. Pollard. He also discusses *MIDNIGHT* (with Lawrence Tierney) and other low budget features he was involved with. Also with brief how they got started interviews with directors Craven, Landis, Dante, Rick Baker and Clive Barker.

ED GEIN - PSYCHO!

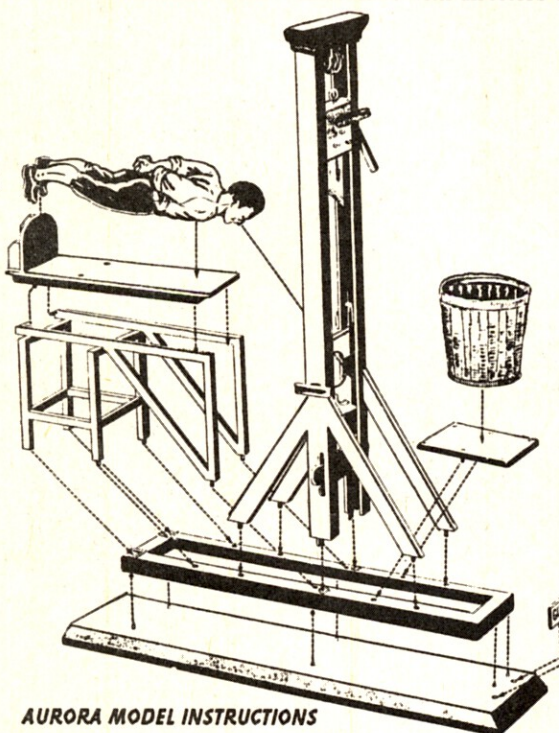
(Annihilation, 6.95 pounds)

Lux Interior of The Cramps wrote the intro to this British post-punk attitude book about America's favorite serial killer. Wisconsin newspaper clippings and some of the actual grisly photos of Gein's victims are used. Chapters are devoted to Gein related/influenced movies (including *SILENCE OF THE LAMBS*.) Apparently novelist Thomas Harris was a young crime reporter when the Gein story broke. You can also learn how much an Illinois carnival huckster paid for Ed Gein's car. Much of this book is made up of imagined dialog between Ed and his mother, but actual interviews are used. And by the way, did any of you catch the Canadian two part syndicated John Wayne Gacy TV movie starring Brian Dennehy a few months ago!? The Gein book is available from Foxx Entertainment in America. (327

W. Laguna Tempe, Arizona 85282).

ROCK "N" ROLL ROAD TRIP (Pharos, \$14.95) A. M. Nolan

I always turn to Cleveland first in these road books. Let's see, how about clubs I used to go to. There's the Agora (closed), the Arena (demolished), the Music Hall (no more rock shows), La Cave (long gone), The Viking Saloon (gone) and the WHK auditorium (now the new Agora). Record stores: Record Rendezvous and the Drome (I worked in both of 'em, both are gone) and of course there's that probable sight of the Rock and Roll Hall Of Fame. It brings back lots of memories, but not much to go look at. I'll try New York. Let me see if I can find a "road stop" venue that's still here. Well there's CBGB's and, uh, how about the Strand bookstore ("Tom Verlaine and Patti Smith worked at"). This guide is fun to read and includes spots like the mental hospital where Roky Erikson was imprisoned, the drugstore in Dinkytown, Minneapolis that Dylan lived above and lots of places where musicians (both major and "underground") were born, played or died. It's divided into 16 American cities or area "detours." I wonder how people in Toronto feel about being a Detroit detour?



BRITISH HIT SINGLES (Billboard, \$19.95)

I always like illustrated fact-filled music biz books, but this one will give an American reader an entirely new, almost "Bizarro World" look at pop music history (since 52). In England, Cliff Richards spent more weeks on the chart than Elvis, Status Quo (!) had 42 chart hits, Slade (!) had 33 and The Stranglers (!) had 30. On the other hand, Johnny Cash, the Doors and Bob Segar only had a few hits each and Paul Revere And The Raiders didn't have a single record in the U.K. top 50. Any country where Sparks, Motorhead and Mark Bolan could be major hitmakers sounds alright to me though. Even Robert Wyatt, Patrick Macnee and Lee Marvin had hits there! This is the 8th edition of this book (it goes up to 1990), but the first I've seen. I found it at a Barnes And Noble.

FANTASY FILM MEMORY - DARIO ARGENTO (U.S, \$16)

This 76 pg. special double issue is actually a small size book. There's an interview, a complete filmography and it's all in English. Writers include Lucas Balbo, Jean-Claude Michel and John Martin, but the best part is the many rare photos and lobby card and poster reproductions (many in color). Pierre Jouis, 21-23 rue Victor Hugo, 94700 Maisons-Alfort, France.

DESTINY REFERENCE GUIDE Vol. I (\$28.50) Bob Chapman, Paul Hugli

If you ever want to look up anything that was in issues of Playboy magazine, this 230 pg. spiral bound computer print out book is the reference you need. Besides playmates, centerfolds, covergirls and star interviews, you can find any writer, artist or article back to #1 in 1953. Every name actress and actor is listed, even if there was just one picture of them. Jayne Mansfield was in (or on) 33 issues, Brooke Shields (26), Connie Mason (10) and Betty Page (8). Playboy is not a place to read about rock music. The Ramones have three entries, one more than Brian Wilson and Elvis. There's also an issue price guide. An even more detailed IBM database version is also available. Order from 9440 Nichols, Bellflower, CA 90706.

HOLLYWOOD VS. AMERICA (Harper, Collins, \$20) Michael Medved

This controversial attack on modern day Hollywood has gotten a lot of hype, but most reviews of it have been extremely negative. If you're devoutly religious (any organized religion will do), are especially worried about what your kids are watching, and/or long for the old days of the Hollywood production code and the studio system, you'll find a lot here to support your views. I don't agree that movies people watch are a major incentive to make them do bad things, but Medved's theory that "Hollywood" is too dense to know what the American masses want to see (more wholesome old fashioned non offensive entertainment) and is to blame for it's own hard times makes sense. I also agree that most TV these days is awful and soul destroying. Self serving or inept government and religious leaders (past and present),

organized crime, racism, poverty, wars (won or lost), fear, hate, ignorance, unwanted children, bad parents, mediocre schools, nuclear waste, pollution and TV commercials (!) are to blame for what's wrong in America, NOT MOVIES. Personally, I like stupid, gory, dumb or irreverent movies with R and X (I mean NC -17) ratings. I like Frank Capra, James Stewart and Charlton Heston movies too. Anyway, here's a good reason to buy this book: It's better than the old Catholic Universe Bulletin! It's a great guide to which movies ridicule government, religion, parents, "evil industrialists" and "corrupt cops", what movies have sex, violence, swearing, "roaches and maggots," cannibalism, incest, "vomit and urine", "sadistic laughter" and "interspecies intercourse" (!). It's more fun than The Golden Turkey Awards.



THE RELUCTANT NUDIST (from *Doing Rude Things*)

editor Marc Gerald (from Columbus). Most are from 50s pulps (Master Detective, True Magazine, True Detective Mysteries...), but one (by Dashiell Hammett) is from 1924. MR. ARASHI'S AMAZING FREAK SHOW (Blast, \$10.95) by Sueshiro Maruo is an eye popping graphic novel with sex and violence about a young orphan girl kidnapped by a traveling freak show. A bottled midget kills a mummy man for her love. It's translated from the original Japanese and runs right to left. PO Box 51, Cooper St., NYC 10276. VIDEO TRASH AND TREASURES (Harper Collins, \$5.95) are two Canadian paperback review books by L. A. Morse. One is horror/sci fi and the other is action/sleaze. Both are sectioned off into imaginary "festivals" and are indexed by directors and titles. DARK CHANNEL (Bantam, \$4.95) by Ray Garton (his 15th novel) concerns the Universal Enlightened Alliance, a new age religion (really led by the devil), a monster and child sacrifice. FULL CLIP (St. Martins, \$3.99) by L.S. Riker, is the second Swag novel. In the near future, rich foreign tourists in Manhattan get their kicks by hunting down and killing locals. And don't forget that COMPLETELY MAD, reviewed last issue is now available in a cheaper paperback edition.

SPARE PARTS



By DALE
ASHMUN

As usual, I've got more parts than space to spare, so let the plugging begin...

BUMP AND GRIND DEPT... Pat Carroll sent me a set of his cool stripper postcards (featuring Lili St. Cyr and babes from that era). A set of 12 different cards costs \$9. from Pat at PO Box 2664, Wheaton, MD. 20915. He also sells a gorgeous "Striporama" T-Shirt (L or XL only) for \$15 and a "Cheap Stories" cassette of emphatic recitations from pulp novels for \$10.

CHEAP LODGINGS DEPT... I recently hosted Miles Poindexter and his fellow band mates Bozo and Lesley of Hippi-Witches and became part of Miles' Crash Network. For more details about this concept send an SASE to Miles at 5419 Castro St. #7, SF, CA 94114.

FACE LIFTS DEPT...

FACETASM, a collaborative book by Gary Panter and Charles Burns resulted from a Panter/Burns show at the Key Gallery in Richmond, VA. The book is sold out but for info about some fine Facetasm posters and a planned altered edition of the book send an sase to Gates Of Heck, Box 23073, Richmond VA 23223.

RANTS UNLTD.

DEPT... can be found by sending a buck (or your own publication to Alex Rawls, 4315 Perrier St., N.O., LA 70115. In return you'll become the proud owner of Rantboy #1, a collection of kooky double speak from various fringe groups stapled under a cover that Luke Perry should find highly insulting!

TRADE 'EM, COLLECT 'EM DEPT... High praise to Kitchen Sink Press for the incredible nifty line of trading cards sets they've been unleashing on us hapless neat stuff collectors. Monte Beauchamp (editor of the essential BLAB!) sent me Total Trash!, a set of 36 paperback covers from the 40s and 50s with titles like "Jailbait" and H Is For Heroin". Also look for Drew Friedman's Ed Wood Jr. Players Trading Card Set. If that one ain't self explanatory, you're reading the wrong magazine. If you can't find these in your local comic joint, write to Kitchen Sink, #2 Swamp Rd., Princeton, WI 54968 for ordering info. Also a big thanks to Drew for mailing me a set of the amazing Toxic High gum cards (PV#11) he worked on for Topps. Friedman fanatics should be aware of the fine line of Drew T-Shirts printed by Arquest. Send \$2 to them at Box 643, Hillsdale, MI 49242 for a hefty catalogue.

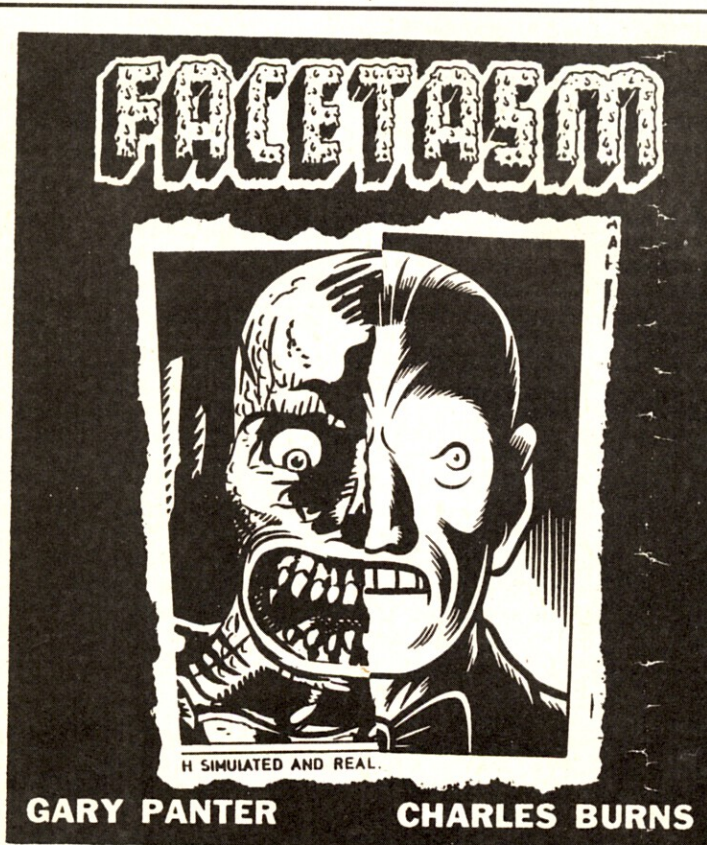
MEMPHISABILIA

DEPT... The good folks at Shangri-La sent in "Kreature Comforts", their lowlife guide to Memphis (or "Memphis on \$12.95 a day") Send them \$2 at 1916 Madison Ave., Memphis, TN 38104 for your copy and be sure to check out their store after you tour Graceland.

MORE ART INFO...

Brad Moore has been sending me LP cover art for bands like Pendulum and comix like Cadaver. Moore is a master at rendering gruesome gore. Send a sase to him at 910 W. Sycamore \$8, Carbondale, IL 62901 for a catalog of original art for sale plus lots of cool mail order offerings.

MUSIC ZINES GO ROUND AND



CRISWELL**Propheteer****VAMPIRA****TV Horror Hostess****TOR JOHNSON****Actor - Wrestler****CAPTAIN DE ZITA****Booking Agent**

ROUND... Here's a quick summery of some music mags we've received: Hugh Shelton sent a copy of Truk Pez (\$1 to Box 1746, Royal Oak, MI 48068). #4 interviews Jawbox, My Bloody Valentine and Bigger Than Mass. Under The Volcano #9 reports on Shudder To Think, Controlled Bleeding and Kode IV (\$1 to editor Richard Black, Box 236, Nesconset, NY 11767). Ungawa Stomp #6 (\$1 to Larry Fisher, 559 Seneca Ave., Ridgewood, NY 11385) is worth it for the A-Bones data and vintage nudie pix peppered throughout. Foster Child #11 covers Cloaca and Treepeople. (\$1.25 to Tony Miller at 7635 Marcy Court, Glen Burnie, MD 21060). Exit Vol. 2 #1 features Ride, Lush, Pwei and lots of "alternative music" and costs \$3 from Box 5173, NYC, NY 10185.

ASSORTED WEIRDNESS DEPT... Send \$1 cash to The Mochers Periodical, PO Box 410086, SF, CA 94141 and you'll get a copy featuring a long interview with Jack Stevenson, the man behind Pandemonium and curator of "lost trash film festivals." You can score the latest World Domination Review ("the ultimate paranoia fanzine") for a mere \$2. from Larry Taylor, 5825 Balsam Rd. #4, Madison, WI 53711. Underground Quarterly costs \$3.50 (cash only) from Box 26517, Phila, PA 19141. #3 has a fascinating coffee clutch with ex-cons talking about how to survive in prison, lots of u.g. comix capsule reviews and reviews some rare unusual video finds. This mag is for adults only. Send \$2.50 to Harold James, Box 2217, Phila. PA 19103 for the latest copy of his rag FUCK, a zine that will offend everybody. (Must be something in the water in Philly these days).

COOL COMIX DEPT... Got a shitload of comix to plug...Quimby's Queer Store sent me their catalogue (\$1 to 1328 N. Damen, Chicago, IL 60622) plus a copy of their hefty anthology of comix, Quimby Extra #1 (\$5, same address). Barry Kraus sent us Dimension X #1 (\$5.50 from PO Box 525, Hewlett, NY 11557), a science fiction/fantasy anthology with work by Nestor Rendondo, Esteban Maroto, Tom Yeates and more. Stephen Beaupre sent me some copies of Buzzard, featuring fine yoks by Steve Lafler, J. R. Williams, Ken Brown and loads of talented scribblers. Send \$3.50 for a current ish or a sase for a catalog of products to Cat-Head Comix, PO Box 576, Hudson, MA 01749. Brad Foster at Jabberwocky Graphix sent me a current issue of his mag Goodies, which features some fantastic erotic art and is for adults only. Send Brad \$1.25 for the latest catalog of comix, posters, cards and assorted goodies he publishes. John Arcudi sent me a copy of his story The Creep (based on the Rhondo Hatton character) that was serialized in Dark Horse

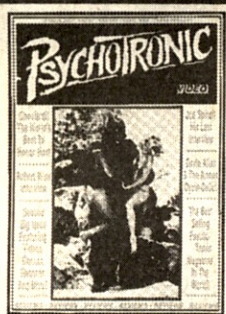
Presents. (There were 7 episodes, ending with DHP #64). Alex Wald sent me My Dinner With El Baron, based on the Mexican monster movie, EL BARON DEL TERROR. (\$3.50 to Alex at 1217 W. School St. Chicago, IL 60657). "The aim of Wild Thing is to be a sampler of salacious material, a grab bag of styles and themes, tied together by the central focus of exploitation," explains editor "Mad Dog" Roy Earl (aka Paul Melangs). #1 fulfills those goals with ease. A portfolio by Screw cover artist Ed Watson is worth the cover price alone (\$5 to Wild Thing, Box 23794, San Jose, CA 95123). Also thanks to Ian Eddy for sending us The Six Stooges (Fox/Fantagraphics), Mike McCarthy for the lusciously rendered babes in Gang Bang #1 (eros) and Mike Bannon for the copy of Oombah, Jungle Moon Man #1.

LAST BUT NOT LEAST DEPT... Special thanks for The Phantom Of The Movies for sending a cassette of Texas based rockers "Feo Y Loco," which features a song written by The Phantom himself, "Coma Baby," to Byron Coley for The LP "Beat Of The Traps: MSR Madness Vol. 1 (Carnage Press, PO Box 627, Northampton, MA, 01060), a collection of demented "We'll set your lyrics to music" vanity records (compiled by Tom Ardolino of NRBQ), and to Rudi Protrudi for hitting me with the latest Fuzztones CD, "Brain Drops" plus a pair of Link Protrudi and the Jaymen LPS: "Slow Grind" (Music Maniac) and "Drive It Live" (Skyclad)...lots of hot wax.

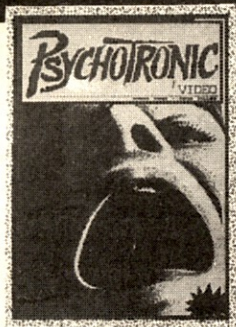
WRAP IT UP DEPT... I'm temporarily living in Biloxi. (it's a long story) so send all pluggables to me c/o the PSYCHOTRONIC address. I should be back in New Orleans sometime in 1993. Adios and stay regular.

ALSO: Chemical City is a small book sized magazine. Vol. 9 #1 (\$8) is called Portable Lower East Side and features 24 short pieces by people including Richard Hell, Alan Ginsberg and PSYCHOTRONIC contributor Char Rao ("The Sillicone Circuit.") These are new and recommended: THE RAMONES - "Mondo Bizarro" (MCA). Did you catch them on the Tonight Show ?! SHADOWS OF KNIGHT - "Raw And Alive, At The Cellar - 1966!" (Sundazed), 13 live tracks including (of course) "Gloria." THE TRASHMEN - "Tube City The Best Of The Trashmen" (Sundazed) 20 tracks. AC/DC LIVE (Atco) recorded all over the world during their 90/91 tour. The LEE MICHAELS Collection (Rhino), 18 tracks from various out of print A+M LPS and singles recorded from 68 to 72. Our regular Record section will return next issue. (MJW.)

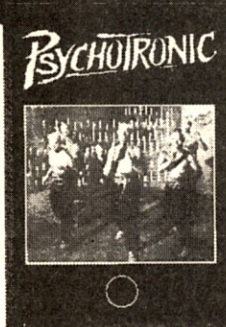
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#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (Only \$4)



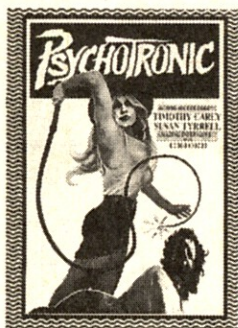
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#5 Julie Adams interview. Jose Mojica Marins interview. David Carradine Pt. Two, After Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (Only \$4)



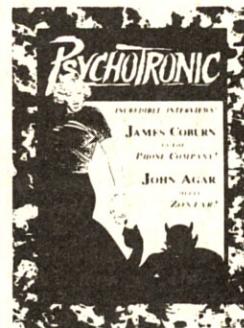
#6 You won't believe the amazing Timothy Carey, Susan Tyrrell, and Luigi Cozzi interviews. BLACKSNAKE cover! (Only \$6). This issue will be the first to go.



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$4)



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#10 FRED (The Hammer) Williamson interview! Interview with Florida's William Greffe, director of DEATH CURSE OF TARTU! WEREWOLVES ON WHEELS cover! (Only \$4)



#11 Interviews with John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. SEX KITTENS GO TO COLLEGE cover. (Only \$4)



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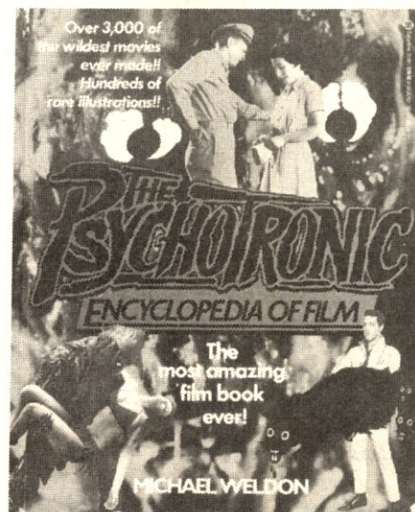
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UMBERTO

THE TIMOTHY FARRELL INTERVIEW

BY RUDOLPH GREY

Timothy Farrell (born Timothy Sperl, in Los Angeles on June 26, 1922) played key roles in some of the more notable exploitation movies and roadshow classics from the late 40s to the mid 50s. He worked primarily for producer George Weiss and was directed by cult figures like Ed Wood Jr. and Phil Tucker. Farrell always pulled off his assorted criminals and con men characters with conviction, and was noted for his ability to improvise if a line was blown, a quality that endeared him to quickie exploitation moviemakers. I interviewed Farrell in April, 1987 in conjunction with my Ed Wood book, "Nightmare Of Ecstasy." A mild mannered and unassuming man, Farrell was genuinely surprised and quite pleased that there was interest in his movie work, so much that it (as his daughter later revealed to me) alleviated his depression from his wife's death a few months before. He died in May, 1989 in Santa Monica of a heart condition.

"I went to Oliver Hinsdall's School of Dramatic Arts in Westwood and the Celler Theatre Workshop on the G.I. bill after the war. I recall once I counted, I think I did 35 films. The first I made was TEST TUBE BABIES in '48 for George Weiss. I went over to Quality Studios to do a small part and the guy who was to have played the doctor was a drunk and he didn't show up. And there they were, they recognized my genius instantly! So I became the doctor in the movie."

"Whenever George Weiss was about to do a movie, he called me. These things cost about 10 or 20 thousand dollars to make. I'll tell ya, it was something. We worked hard on some of those, shot 'em in a week or less. Of course, I didn't make much money on those things, \$100, \$150 a day. One thing it did for me, it gave me a background, because I was over at ABC for eight years. I played the bailiff on the first TRAFFIC COURT, which was a local show. But I'll tell you, George Weiss and I had a pretty good working relationship. If George Weiss had been Louis B. Mayer, then I would have been Spencer Tracy. But George liked me because I wouldn't quit talking. If I flubbed a line, I would say something close, and he'd just change the script. He used to say, 'You know, film's nine cents a foot here', and he'd pace. George was a pacer and he wore a towel around his neck because he sweated profusely. And film was nine cents a foot! So he liked that I seldom blew a scene. But very little direction was given by the director on these pictures, and that mostly consisted of moves. If you were going to move, he would want you to move from A to B, and that would be set up so the camera could follow you."

"A typical picture for George would be for three days of the five days shooting, making the magnificent sum of \$300 for the movie. It was a little over SAG minimum. I wanted to be in SAG pictures at the time, but of course, they didn't care. We used the Jack Miles Studios in Larchmont, but mostly Quality Pictures on Santa Monica Blvd., which was owned or leased by Merle Connell. And Merle, I think he did a lot of the set work just like Jack Miles at his

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studio, building the sets, etc. And then Merle made his own pictures, these coin machine pictures, where you see the dancing girls. You put 25¢ in a machine at the arcade." TEST TUBE BABIES was the first of (at least) seven black and white exploitation movies that Farrell was in for Weiss and his Screen Classics. In 1967, Weiss even rereleased the then 20 year old (!) movie as THE PILL with additional footage. TEST TUBE BABIES was directed by Merle

C. Connell who made THE DEVIL'S SLEEP the next year (also with Farrell). He also directed the incredible UNTAMED WOMEN (52) and the historic nude movie, NOT TONIGHT, HENRY! (60).

PIN DOWN GIRL (50), starring Peaches Page, was directed by Robert C. Dertano, who also made GIRL GANG and GUN GIRLS (both also with Farrell) and was later art director for ORGY OF THE DEAD (written by Ed Wood). "Peaches Page wasn't much of an actress, they recruited her and she became a wrestler. They had her training with some females for this movie, and she went out on the circuit with these gals. She was something else. The character I played in PIN DOWN GIRL was Umberto Scali. I had the same name in DANCE HALL RACKET and GIRL GANG. George Weiss sort of carried it through, they just liked the name. That still from GIRL GANG (with the syringe), that was a shocker. That was on a one sheet out in front of the theatre and there was a to-do about that at the time"

Farrell spoke "the words of the all wise" as the psychiatrist Dr. Alton in Ed Wood's GLEN OR GLENDA and also provided the narration. "GLEN OR GLENDA was rather daring at the time (1953), well, so was TEST TUBE BABIES, probably even more so. Because there was this thing on Christine Jorgensen which had gotten a lot of press. But TEST TUBE BABIES, was 1948, and that was pretty damn daring for the time. Ed Wood was sort of an unimposing type, he drank too much, but when he was sober he was relatively quiet. I used to go to dinner with Ed Wood and Dolores Fuller when they lived in this apartment just above the Sunset Strip. Dolores cooked the dinner. She was a pretty good cook. When we were making GLEN OR GLENDA, my wife (Shirley Sperl) was in it. She played Dr. Alton's nurse. She was in the women's dressing room, she had all these guys in drag around her, and it didn't bother her. She





they were all women. But we had fun making GLEN OR GLENDA. We made it at Jack Miles studio on Larchmont. It was built during World War II for Armed Forces radio."

Farrell was also in Wood's "The Hidden Face," which was retitled JAILBAIT by Wood's associate producer, director Ron Ormond and released by Howco. "The Hidden Face was shot over at Larchmont, with Lyle Talbot and Herbert Rawlinson. That was where they changed my face. I was a gangster. On that picture, Ed Wood had posted a bond with the unions and we were supposed to start something like next Monday. Well, we started this Monday and sometime around Tuesday or Wednesday - Jesus Christ! All of a sudden all these people came walking on the set. They were the business managers for all the I. A. locals, SAG, and cameramen and electricians and everybody and there was a big brouhaha over that thing, oh Jesus. Lyle at the time was on the board of directors of SAG, and of course the guy from SAG was sort of upset to see him working there. I don't



talked to them, realized who they were, they had the wigs and this and that, and they were ready to get on the set. Some other girl came on, and she's starting to undress. Shirley says, 'Hey! Wait a minute! Wait a minute! These are men dressed in women's clothes for the movie.' The girl got all excited, she thought

know how Ed conned then into letting him finish the day's work, but he did and the day's work took us almost into the next day. We just kept going all night long. As long as he had the film he was going to get this thing done. But I remembered that raid. God damn! I don't know why I should have been scared, but I was scared! But it didn't bother Ed. He talked his way out of it somehow. What a life! I was young then It was a lot of fun!"



Farrell played the ruthless con man Umberto Scali in Phil Tucker's DANCE HALL RACKET, with his friend Lenny Bruce, who also wrote the script. "Now Lenny Bruce, he was a guy with a lot of talent too, so was his wife Honey. Lenny Bruce was ahead of his time. He was his own worst enemy, but they really picked on him. Any time Lenny was gonna play someplace, a vice squad showed up. And he knew they were gonna show up and the son of a bitch wouldn't keep his mouth shut. He was a very funny man, by the way, normally. He also wrote DANCE HALL RACKET. A very talented guy. Phil Tucker had been a war hero and also a heavy drinker. And I think he and Ed were both on the unions "don't work for" list. Ed knew Phil, and I don't think they liked



each other." Tucker is best known for his unique "3-D" classic ROBOT MONSTER (53). He also made CAPE CANAVERAL MONSTER (60) and a series of "After Midnight" features (produced by Weiss). Farrell was in one of them, PARIS AFTER MIDNIGHT ('50), featuring stripper Tempest Storm.

"PARIS AFTER MIDNIGHT played at the Paris Theatre on Hollywood Blvd. and they busted it! In Hollywood, Colonel Palmer owned the Hollywood Citizen News, he was very big on the Hollywood Chamber Of Commerce and this and that. This little theatre across from the Pantages used to be called The Hitching Post, they showed



more than 20 years as an L.A. deputy marshal). I think it was the presiding judge at the time, called the Marshall, he said 'You know I don't mind Tim being in movies, but when he's on movies they bust, and they get all this heat...then I object!' But there was really nothing in it. Tempest Storm was in it. Unfortunately, I didn't get to work with her. I didn't even get to see her! It was the same thing with Bela Lugosi on GLEN OR GLENDA.

"Most of these features were shot by William Thompson. 'Bill Thompson was the oldest active cinematographer at the time. He was a gold burn. He was always looking for a gold mine someplace. He was always looking for gold in the desert. He started with Edison back in New York, with the old crank camera. He just learned it from a book. He had to wind 60 feet a minute, or whatever it was, by hand, and got the job and there he went.

"There was a picture I worked on with Bill, I can't remember the name. He was the cinematographer. There was a fellow who was George Tallis' first assistant camera operator and Art Lasky, the ex prize fighter (a contender in the 30's for the heavyweight title) was the 2nd assistant. We'll, Art was legitimately blind in one eye from fighting and couldn't see very well out of the other one. Bill Thompson wore fairly thick glasses. So did the first assistant, who was sort of a drinker. That was a kick! That was the Three Stooges out there, setting up this stuff at night without a lot of light. Bill tripped over the curb once or twice, he couldn't see where he was going! It was a kick! To see those three guys, I really thought that first night we were going to have

cowboy movies. and they went into exploitation movies and Col. Palmer apparently went ape! And he had the picture busted. That was quite a big deal. At that time, I was a bailiff and I got into a little hot water over that. (Farrell spent

problems. I really though they weren't going to get anything the way that they were going. But apparently it all came out.

"I remember doing a picture, probably one of George's, you didn't have doubles or anything. It was a chase scene, where we came down Melrose Ave., by R.K.O., made a turn on Larchmont. They had called the city and had a cop there, which was unusual for these quickies. Hell, I was driving the car and they were chasing me from behind, matter of fact, I think one of the guys from the Marshall's office was driving the car behind, and I hit that turn too fast. There were railroad tracks on Larchmont back then and I skidded a little bit. The camera car was right over at the curb and Bill Thompson was on the camera. I came within about a foot of that car, sliding sideways, I was really moving! I'll say this for old Bill, either he didn't see what was going on, or it didn't bother him. He didn't budge! The camera crew just stuck right with it! But I got scared at that point. I thought sure as hell, I'm gonna hit him."



HARRY KEATAN, JOANNE ARNOLD AND FARRELL IN GIRL GANG

The lone respectable, major studio feature that Farrell was in was the Judy Garland version of A STAR IS BORN ('54). "Working on those low budget pictures, it was hard work but they were a lot of fun. Working on A STAR IS BORN, which was a big, big production, that was the most boring thing I think I've ever gone through. I think I worked a full week at Warner Brothers on that thing. George Weiss would have shot the scene in half a morning, and it took us a full week to do it. It was just boring. And of course, you're working with a lot of

professional extras, and they're pretty sharp. They case the set when they get there and find all the places to sit down. So as soon as they break the shot - boom - everybody's got all the chairs. And there you are standing. George Cukor was known as a woman's director, and I think that's because of his habit of talking very low. He talked so low that everybody shut up to hear what he was saying. He rehearsed with a camera on, and would have you do a scene - you read it - so he'd have you go all the way through it, and he'd shoot it. And then he would cut it, and he would go to one of the actors and he'd give them a little piece of business and they'd shoot it again. Cut, then tell the actor that was fine. 'Now when you're raising your coffee cup, I want you to push the ash tray.' And they do that. Cut. And the next thing, he'd give them him another little piece of business. And

that's why, my God, in *A STAR IS BORN*, we're talking 50 takes on these things! Then after he'd been through with you, he'd turn to the second actor and start working with him. In a low budget thing, why, you might run through it once dry, and then, boom, you shot it." A restored (and very long) version of *A STAR IS BORN* is now on tape.

THE VIOLENT YEARS, which Ed Wood wrote (and briefly appeared in) was Farrell's last feature. He played Lt. Holmes and narrated. Wood also wanted Farrell for his "Graveyard From Outer Space" (later retitled *PLAN NINE FROM OUTER SPACE* by anonymous DCA staffers). "When Ed made *PLAN NINE FROM OUTER SPACE*, I couldn't do it, I was too busy, or I would have been in that too." (Duke Moore took the detective role). Besides exploitation movies, Farrell was in some educational or industrial film and religious features from Cathedral Films (using his real name). He was the bailiff on *DAY IN COURT*, a local L.A. program. It was picked up by ABC, and ran every day until 1965. It was also called *ACCUSED* during it's one (58/59) season on prime time. "I did a thing called *DAY IN COURT* three times a week on network. That was very profitable. But then I got that really because I did have a background in all those quickies for George and Ed and different people.

"They used Tor Johnson on *DAY IN COURT* one time when I was on it. I was actually working as a deputy marshall, and then I'd race over to the studio to do the bailiff bit on *DAY IN COURT*. I never rehearsed! I'd get over there in time for shooting. They threw in a bit that they never told me about where he was going to escape from the courtroom. All of a sudden, in the midst of this arraignment, Tor says, 'But I don't think I like you.



A STAR IS BORN

I'm gonna punch you in the nose,' and started for the judge. Of course, I had to grab him. Jesus Christ! It was like grabbing a steel girder! He was like granite! Oh Man! I couldn't have stopped him if there were four of us! But he let me take him down, made it look good. For a while, I got to thinking, what am I going to do here! I can't do anything with this man! We made over a thousand of those. The guy I worked

with was Selig Seligman. He also did *COMBAT* (and was a former State Dept. attorney.) Seligman and Goldenson, who was president of the network (ABC) didn't get along. When Seligman died, the show was over by then, and they were thinking of putting it into syndication, Goldenson had every one of them wiped out because he needed the storage space."

"In the early 70s, Ed Wood called me, down at my office. He put some other guy on the phone, his attorney, who told me that Ed had just gotten financing for this new movie. By this time, I was Marshall of L. A. County. I couldn't have done it anyway at the time." According to *Variety*, Farrell was named county marshall in 1971, but was "convicted of felony charges stemming from the illegal use of deputy marshals in political activities." He was sentenced to six months in jail, but because of ill health, received probation. Farrell was fired in 1975 and went on to run a lumber yard in South Dakota for a while. He was also active in L.A. theatre groups. His last public appearance was as co-host of an Ed Wood Jr. tribute at the Nuart Theatre.

Thanks to Farrell's daughter, Timmie Lee Sperl for the use of illustrations from her late father's collection.

See next issue for some Farrell video reviews.

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Map War on Narcotic
Sales to Youngsters

TORN FROM TODAY'S HEADLINES!

Dope Raids
Nab 500 Peddlers in
Nationwide Nets

Many Innocent Youngsters
Being Led Astray By Dope

Nab Dope Peddlers in
Big Nationwide Raids;
Many More Face Net

NEW YORK, Jan. 4 — Federal narcotics agents and local police swooped on suspected dope peddlers and addicts in a major cities today.

School Girls
Administering

Cite Growing Juvenile Drug
Addiction In California

Dope
Given to
Youths

Samples Distributed
To L. A. Teenagers,
Officials Warn

BARE SEX ORGIES OF TEENAGE CLUB

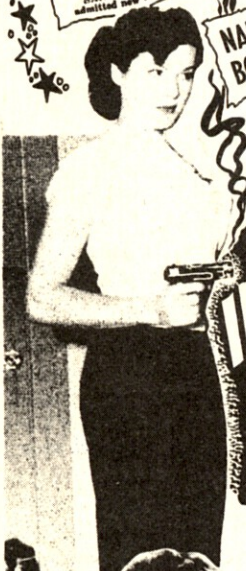
(Special to The Keyhole)
BANGOR, Me.—A teenage sex club is admitted new

NARCOTICS BANDITS STAGE
BOLD RAID ON 2 HOSPITALS

The case was broken when a 15-year-old girl finally agreed to give a complaint against one of the members of the club.

that they had been sexually intimate. This usually involved having relations with various members of the club.

GIRL TERRORISTS ON THE LOOSE!



GIRL GANG

IT DARES REVEAL THE TRUTH...

SMASHING WITH
VIVID REALISM!

With
**JOANNE ARNOLD
AND
TIMOTHY FARRELL**

NEW!
DARING!
BOLD!

SENSATIONAL!
SMASHING!
FORCEFUL!
DYNAMIC!



A SCREEN CLASSIC PRODUCTION Produced by GEORGE WEISS Directed by ROBERT C. DERTENO

ROBERTS BLOSSOM

By Ian Johnston

Roberts Blossom starred in the most accurate movie based on Ed Gein, DERANGED. Others know him from several Stephen Spielberg projects. Blossom, who is about to turn 70, has been playing old men for most of his professional life. PSYCHOTRONIC is honored to run this interview with a very talented character actor. (MJW)

"I'm originally from Cleveland, Ohio. I moved to New York in my 20s. I just happened to fall into acting and I liked it. I was originally a therapist, studied in New York. First play I got into was Shaw's 'Village Wooing' (off-Broadway in 1955). People liked what I did and I won an Obie for it (in '58). So I thought, maybe I should stay in this, so I did. It worked out okay." A 1963 Village Voice article was about Blossom's experimental "filmstage" theatre presentations featuring actors (like Taylor Mead) plus slides and film.

"THE HOSPITAL was one of the first films. I did one before that, SLAUGHTERHOUSE FIVE. I had a small part as a fellow named Wild Bob Cody." Universal released the science fiction classic, directed by George Roy Hill. "But before that, I did stage up till that point. I had been working 20 years on the stage before that. People started seeing me more, and I became more known, so my agent set me up for the part. That's the usual process for actors. You just stick with it. First I did stage and now I do movies. But I don't remember how I got my first film part." Diana Rigg and George C. Scott starred in Paddy Chayefsky's THE HOSPITAL, a very black comedy set in a New York hospital, directed by Arthur Hiller and released by United Artists. "I don't really remember much. I remember I played a fellow named Guernsey and I was wheeled in on a gurney. But other than that, I don't remember. Paddy Chayefsky wrote it, and it was a good film as I remember it, but I don't remember that much."

Next was THE GREAT GATSBY from Paramount, with a Francis Ford Coppola script. "The director (Jack

Clayton) told me to eat a sandwich through the whole speech I had, and I thought it worked.

"I'm 68. I'm used to playing old men. 15 years ago, I played a 92 year old man. So I'm used to playing old men. I like it. I do it and I enjoy it. I think I'm typecast in films. Certainly on stage I get to do a lot more interesting and detailed parts. But I have a family to bring up and send to school, so I do movies. I used to be married and I have two kids, one 24 and one's 20."

DERANGED is Blossom's only lead role in a feature and the A.I.P. release, although hard to see these days, is a horror classic, almost on a level with TEXAS CHAINSAW MASSACRE (which was made later). Both were inspired by the famous real Ed Gein. DERANGED was produced by Bob



Clark (watch for our forthcoming interview) and directed by Alan Ormsby (who wrote it) and Jeff Gillen. Tom Savini provided the realistic FX. Blossom is excellent as Ezra Cobb, "the butcher of Woodside," a simple minded backwoods guy with a serious mother problem. At one point he digs up his mother's grave. He skins a woman alive, talks to mummified corpses and wears a human skin. "Ah ha! You've seen that? That was made in Canada. Shot in Oshawa (just outside of Toronto) over a month. I believe I saw it once. I remember it went smoothly and they were very satisfied with a couple of takes. I took it because I needed the money. I wasn't entirely proud of the script. I found it a funny script though. But I didn't think it was supposed to be funny when I first read it. The author said to me, 'Oh yes,

you can laugh.' And I thought, 'Oh. It was a true story by the way, did you know that? Happened in Wisconsin. Some people liked it. I didn't.' Blossom used a frequent facial twitch for Ezra. "I think it just came to me and I was pleased with how I looked, so I kept it. The humor just came out of the performance. I was trying to find the truth of the man. I don't think any murderer thinks, 'I'm a murderer and I like it.' I don't think that's part of the psyche. It's more complicated."

In Jonathan Demme's critically acclaimed HANDLE WITH CARE (a.k.a. CITIZEN'S BAND) from Paramount, Blossom played Papa Thermadyne, the father of Paul LeMat's character. Demme also wanted him to play Howard Hughes in MELVIN AND HOWARD, but the role went to Jason Robards. He was a farmer in Spielberg's CLOSE ENCOUNTERS OF THE THIRD TIME. "Everybody has their own

ideas. We all had heard the stories of UFOs, so it wasn't hard. They were building a mock-up UFO in the hangar near by so we could all see. So it was assumed what it looked like." Blossom also spent some time playing a character named Sven Peterson on the *ANOTHER WORLD* soap opera.

Don Siegel directed the Clint Eastwood movie *ESCAPE FROM ALCATRAZ*. Blossom was third billed as Doc, a prisoner who paints. He hadn't heard about the director's death last year. "I was wondering what happened. I thought something happened to him. I've just been thinking quite a bit about him lately. I just don't know why. He sent me an *ESCAPE FROM ALCATRAZ* cup with my name on it, so I've been using it and thinking about Siegel so much. I guess that's why." Some people figured Blossom actually did the paintings in the movie himself. "No, but thanks for believing that I did. I remember asking for that painting of me, but I'm not sure what happened, whether I forgot about it or what." Some viewers will remember the finger cutting scene. "We did it twice. They had two, 3000 dollar hands which they'd made with blood in them. Clint did the chopping. He'd asked me to do the chopping, but I got nervous and he did it himself. And he muffed it the first time. They were planning a more elaborate gory scene, but they decided it didn't work, so it was just the finger chopping. One moment. I think it's better that way.

He has mixed feelings about co-starring in the popular Paramount release and working with Siegel. "They're just directors and they tell you what to do. But there are certain incidents that stand out. Such as when Clint and I were walking down the courtyard. They were shooting a scene where we were walking and we're friends. So I thought it was appropriate for me to put my arm around his shoulder. So I did and Siegel yelled CUT! And there was a great discussion and they decided to cut that scene because the mystique of his super star stature was suddenly severely interrupted by my



putting my arm around him (laughs). Very disturbing. I didn't realize I was working with a superstar, I thought it was an actor who was doing a good job. (Eastwood) was rather removed and quiet. Like the character."

On Acting: "It's a job I do. I discovered that with Don Siegel. The scene where my paint privileges are taken away. It was originally a much longer scene. I did it well, and everybody applauded when I finished the scene. I

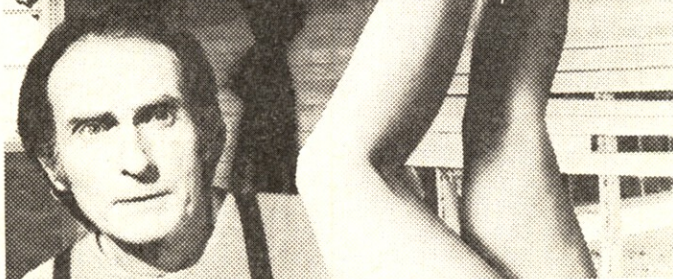
thought, Ah good, they like it and it seemed to be very successful. And when I saw it in the film, it was cut down to just one moment. And I realized, that good scene I did would have been an interference with the action film quality which is to get Clint Eastwood out of prison. That's an action film, there are no diversions. It's just a job. The best stuff, the best acting has often ended up on the cutting room floor."

**PRETTY SALLY MAE DIED
A VERY UNNATURAL DEATH!**

DERANGED

THE CONFESSIONS
OF A NECROPHILE

...but the
worst
hasn't
happened
to her
yet!



"DERANGED" Starring **ROBERTS BLOSSOM · COSETTE LEE · MICKI MOORE**
ROBERT WARNER · PAT ORR · Produced by TOM KARR · Directed by JEFF GILLEN and ALAN ORMSBY
Written by ALAN ORMSBY · COLOR prints by MOVIELAB · Released by AMERICAN INTERNATIONAL

THE GOLD BUG was an ABC special based on Poe for kids. Robert Fuest directed. Daniel Petrie directed *RESURRECTION*, starring Ellen Burstyn and Sam Shepard. Blossom was third billed in the story of a healer who returns from the dead. "Filming is just an amount of waiting. You just get up and are told what to do and where to



From *CHRISTINE*

go. You do what you've prepared to do. It's not anything creative or as creative as the stage, where you've worked on it and can lend your best to it. Stage acting isn't just technical. Especially in films these days, technicians have taken over. It's seldom that actors are even considered to be worth anything. They are just sort of there as adjuncts to the technical process. I've never been in a film where my part has been completely eliminated. I've been fired from a film. It was *BRUBAKER* (80). The original director who did *FIVE EASY PIECES* (Bob Rafelson) hit one of the producers in the face and he was fired. So they brought another director in, who decided I was wrong for the part. I was the mayor of the town."

FAMILY REUNION was an an NBC TV movie starring Bette Davis. "I played her alcoholic lover. She twinkled at me when she first saw me and we sorta bowed to each other and that was our first meeting. I also remember, during rehearsals in the city, we sat around a big round table and the producer (who had mainly done

documentaries) was watching Bette Davis. And every time she said something the producer liked, the producer would nod her head. Bette Davis caught this and suddenly she nodded her head very ominously and says, 'You don't nod your head while I'm reading miss.' Then we went out to film on Long Island and Bette Davis would not allow the producer to come on the set. One day I heard horrible screams, and I said, 'what's that?' It was Bette Davis. The producer had come on the set and Bette Davis was upset. The whole thing was disturbed. Very disturbing. And I thought it could have been done much better. I did not feel very comfortable."

Blossom's next theatrical release was John Carpenter's *CHRISTINE*. He was third billed in *REUBEN REUBEN*, starring Tom Conti. *FLASHPOINT* starred Kris Kristofferson and *VISION QUEST* is a high school wrestling movie, now remembered for a brief appearance by Madonna. Blossom starred as "Old Pa" in "Ghost Train," the very first episode of Spielberg's *AMAZING STORIES* anthology series. "I saw it recently and I liked it. When I saw it originally, I thought there were too many commercials, I didn't think much of it. I could hardly tell what the story was. I like myself in that. They had the house rigged so that it would collapse convincingly and easily, cause I guess they could only do it once. It all worked out. The kid in the movie (Lucas Haas) is a real nice kid. Very sweet kid. His parents told me when he was only five years old, they had a festival in the town and a celebration of the church and they were going to walk a mile. And he was supposed to play the spider. He was dressed as a spider. And they went out to walk to church and he got sown on his knees and crawled the whole way. They asked him what he was doing and he says, spiders don't walk, they crawl. So then they got the idea he was an actor."

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In the odd rock and roll road movie *CANDY MOUNTAIN*, Blossom sings with Leon Redbone. Director Robert Frank (*COCKSUCKER BLUES*) and writer Rudy Wurlitzer both have homes in Nova Scotia. "That was shot in Nova Scotia. All my scenes were shot up there. It went very smoothly. He (Redbone) was a very nice man. We got along fine. A nice film." In Scorsese's controversial *LAST TEMPTATION OF CHRIST*, Blossom was the "aged master." "I play a desert father who Jesus ran into before he went back to Palestine. It's just a couple of scenes. It was shot in Morocco. I didn't like the script much and I didn't see the movie, so I don't know much about it."

ALWAYS, was another Spielberg project, a remake of the WWII fantasy, *A GUY NAMED JOE* (43). "Steven Spielberg is very nice and he's very busy. So if you'd like to talk to him, it's not easy, because there are always people demanding his time. He is like a central figure who is always turning around, turning this direction, turning that direction. So it's not easy to get his attention. You can talk to him for a little while. So it's hard to relate to him because he's a very busy man." The biggest hit Blossom has been in is the comedy *HOME ALONE*, directed by Chris Columbus. He plays the lonely old man in the church who has an inspiring talk with Macaulay Culkin. "I've seen it. It was alright, but I don't know why it was so popular. I guess the kid being alone somehow hit a note with a lot of people, you know feelings of isolation and such. But I don't know why it was a hit. In retrospect, the

only inkling I had of its success was that it was the pleasantest film I had ever worked on. Very nice atmosphere."

DOC HOLLYWOOD was a Michael J. Fox comedy. "Someone else mentioned to me that I seem to be the same in all my films. It worried me a bit. To me, movies are mainly just work. They don't hire me unless they think I can do it and it's not something I find a huge challenge. I try and do my best." *STALLIONS* was made but not released "That never came out. It was a movie about two old horse wranglers. I was one of them. Western type movie about relationships. This one just didn't work." Blossom convincingly played a 106 year old man in a last season episode of *NORTHERN EXPOSURE*.

HABITATION OF DRAGONS based on Horton Foote, is a TV production, executive produced by Spielberg and Blossom has a bit in the director's *HOOK*.

"I don't pursue films. My agent phones me up and tells me about what they're interested in. That's about it. Some come after me. Generally they haven't seen me. It has it's ups and downs, but as far as I'm concerned it is work. And it's nice work with nice people and I do my job. I have no other interest in it. It does give me a lot of leisure time."



HEADS CHOPPED OFF

MURDERS COMMITTED

RACKET!

BY JIM RIDENOUR (AND MJM).

Most of you probably aren't old enough to remember live ghost or spook shows at movie theatres. They started during the depression in the 30s and were dying out by the 60s. Earlier shows were apparently classier affairs with magic shows and elaborate sets, suitable for the whole family. After the war, most shows became more horror oriented, appealed more to teens or kids and were more likely to be in smaller towns. Many movie theatres dismantled their stages (after installing Cinemascope screens) making smaller portable stages necessary and unions started insisting on having their men on the shows, raising the costs considerably. Some of the last shows were presented at drive-ins. All that remains of this fine American showbiz tradition are some fascinating newspaper ads, some rare posters, outrageous pressbooks some photos and trailers. Filmed evidence of these stage shows is extremely rare. Jim Ridenour is a collector and fan who worked spook shows for years (mostly in the South) playing a wolfman, Frankenstein monster or mad doctor. While many patrons who attended the spook show matinees or midnight shows probably have fond memories of them, Ridenour himself says that the people who presented them "were all hustlers and thieves" and "spook shows were more hype than horror, more bull than blood." Some tried to entertain or scare people, but most were in the tradition of the roadshow adults-only circuit operators described in David Friedman's book, "Youth In Babylon." They always promising more than they delivered.

Although a few were real showmen and pros, many were amateur or second

rate magicians, hypnotists and carny operators, simply out to make a quick buck and get to the next town as soon as the cash was counted. The movie part of the show usually consisted of old, worn out and often retitled prints of horror movies, but any movie would do really. So many spook show operators were doing business at one time that there was a company in Columbus, Ohio called Nelson's Enterprises that offered a package deal. Anybody could order and be a self employed showman. They offered a tape with radio spots, posters, ad mats, a book to sell called the "Ghost Book Of Dark Secrets," plus various occult oriented items like crystal balls.

A common come on was to promise that the ghost or "Ethereal Form" of some celebrity would materialize during a spook show. Ads promised the late James Dean, Elvis and Marilyn (before either died), Elizabeth Taylor (this is when CLEOPATRA was new) or The Beatles. Col. Parker sued, so the Elvis show didn't last very long. Ridenour explains, "This was just a trick called Thayers Spirit Painting. You show a large frame of black canvas and place it in a large frame. A dimmed light comes on and gets brighter and brighter with the image of the ghostly celebrity appearing." Other times "real" celebrities or characters were promised. Only a fool (or little kid)

SHOWPLACE OF THE OHIO VALLEY
CAPITOL
STUDENHILL'S FINEST

SAT. at MIDNITE
ONE SHOW ONLY
On the Stage

DO THE DEAD RETURN?
DO SPIRITS TALK?
You'll know after this NIGHT!

IT'S TERRORIFIC

On Stage and in the Audience
We Double Dare You To See...

SPOOKS ON THE LOOSE!

So you think you can't be scared? Well don't come alone

Package Your Tickets a advance!

FUN FOR THE WHOLE FAMILY

PALACE **TUESDAY, SEPT. 22**
ONE NIGHT ONLY

Midnite Box Office Adm., \$1
SAVE! ADVANCE SALE!
Special advance sale price only 75c

DON'T NINTH AT EUCLID

ON THE STAGE **IN PERSON**

BE A Sissy **MIDNIGHT SHOW**
Doors Open at 11:23

STEP RIGHT UP **Dr. Ogre BANSHEE**

NICE PEOPLE!..
Desires to CHILL you.

CREEPING SPOOKS and FLOATING GHOSTS

"CHASM of SPASMS"
Plus Wonderful Screen Show
"BLOOD and THUNDER"

MAKE a DATE with YOUR BEST GWL in a NIGHT of **Real FUN!**

would believe "Dracula In Person", "King Kong", or "Lady Godiva", but a live appearance by "The Mighty Gorga" (a man in a gorilla suit posing as a real famous ape) or *The Munsters* (people in masks) sounded believable. Some ads had "character portrayal" disclaimers. Another gimmick was an outrageous giveaway. Seeing incredible newspaper ads as a kid, I never knew that "FREE! REAL DEAD BODY!" was a chicken from a local butcher or "FREE BABY!" was a baby chick. "SHRUNKEN HEADS" were probably plastic. William Castle was obviously inspired by these shows.

A few of the first spook show creators were EL-WIN and FRANCISCO (Arthur Bull), one of the first to tour with a spook show in the late 30s. PHILLIP MORRIS was on the road with spook shows from 1950 through 1977 (!) and played thousands of theatres. His most notable effect was his "Doctor Evil and His Terrors of the Unknown" BILL NEFF, reportedly a very good magician presented a "Mad House Of Mystery" show, sometimes used an orchestra for music and had his own comic books. Bela Lugosi toured with him for a while. THE AMAZING ORMOND (Ormond McGill), a hypnotist, became DR. ZOMBIE. Director Ron Ormond took his (fake) last name from his best friend, McGill. Doug Hobart from Middletown, Ohio became DR. TRABOH (his name backwards) and presented his elaborate "Chamber Of Monsters" complete with a nurse on duty in the early 50s. In the 60s, he was in several William Greffe movies (See PV #10) in Florida. See *Ecco* magazine #17 for a look at Hobart's entire career.

DR. SILKINI (Jack Baker), from Toledo, Ohio, was the king of the midnight spook shows, with his ASYLUM OF HORRORS show. He made millions touring theatres at midnight in nearly every town in America and Canada for 42 (!) years. Silkini was known for fast paced shows with lots of comedy and audience participation. He used phony hypnotism and his "buzzsaw" illusion. Everybody copied him. Some stole his whole routine. He was in court with Universal over using *Frankenstein* in 43, and the studio ended up giving him permission to use their copyrighted character. At one time Glenn Strange (as the monster) or Bela Lugosi were part of his show. At the height of his career, Baker had as many as seven units out there working under the name Silkini. Baker created an in person unit to go with a double bill of the K. Gordon Murray releases, *ROBOT VS. THE AZTEC MUMMY* and *THE LIVING COFFIN*. He also produced the childrens play, *THE MAGIC LAND OF MOTHER GOOSE* (PV #9), which was filmed by Herschell Gordon Lewis. At screenings, *Raggedy Ann* would "crash" out of the screen and dance in the aisles. Roy Huston who played the magician, later had his own show, "Huston's Hallucinations." A "Silkini" attempted a spook show revival in Los Angeles just a few years ago, but according to Johnny Legend it was "a disaster."

In 1964, as the spook shows were dying out, Joe Karsten (more about him later) had director David Hewitt make a short, *MONSTERS CRASH PAJAMA PARTY* (now available from Sinister Cinema) in an attempt to offer a substitute for the all live shows. The concept was that costumed characters would "escape" from the movie and run into the audience. I still have a wonderful green handbill passed out in downtown Cleveland for *TEENAGE PSYCHO MEETS BLOODY MARY*. Years later, I learned that it was really Ray Dennis Steckler's *INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES*. It was Joe Karsten, not Steckler who retitled and toured with the movie. Karsten did the same with Steckler's *THRILL KILLERS*, calling it *THE MANIACS ARE LOOSE*. Some shows included *The Amazing Ormond* in person.



Here's Jim Ridenour to tell his story.

"When I was 15 years old, I left home and joined a traveling magic show, working for Birch, the magician, as an assistant. It was a large illusion show and featured a vanishing pony. The chief assistant was J. G. (Pat) Patterson of Gastonia, North Carolina. Pat was older and much wiser in the ways of the world and knew a lot about mind readers, escape artists and spook shows. In latter years, Pat produced and starred in a movie, *DOCTOR GORE* (a.k.a. *BODY SHOP*). He also did "not so special" effects on a few Herschell Gordon Lewis flicks. We traveled in a long 48 foot semi that had a small living compartment in the front. I remember a poster on the wall announcing Birch and His Midnight Spook Show. Birch had done spookers in the late 30s and early 40s. We worked Mondays through Fridays only. On Saturdays, Pat always knew where some kind of "in person" show business activity was being held.

"He took me to visit the late George Marquis and his *Midnight Madness* spook show. Marquis had an illusion where you strapped a girl's arm to a table at the

MONSTERS CAPTURE GIRLS FROM AUDIENCE!



FREE! 2 For 1 Passes IF YOU SEE IT ALL!

Extra - On Stage

THE BEATLES Singing For You Mystically Transformed!

WIN! REAL LIVE BABY WILL BE GIVEN AWAY WALKING—READY TO TALK!

YOUNG JIM RIDENOUR BECOMES THE MAD DOCTOR!



wrist and elbow and then sawed out a section of the arm with a buzz saw. No blood, but scary as hell. I remember the music. It was Dance Macabre. Marquis took the sawed off section down in the audience on a tray. Women actually fainted at this stunt. We also visited Brandon's "Tomb Of Terror," that had a guy that looked just like Frankenstein even without the makeup. Made-up, he was a gruesome sight. I was bitten. I wanted a spook show of my own. On my salary of \$10 a day I would never have one though. During the next few years, I caught the Ray-Mond "Voo-Doo" show. Ray-Mond was one who at least tried to scare the audience. He presented his "Voo-Doo" show for years. I also saw Kirma's spook show, Dr. Franklin's "Spooks On The Loose" and others. I was learning by watching. I ordered two book from the Johnson and Smith company of Detroit, Michigan, "A Spook Show In Your Parlor" and "Out Of The Spook Cabinet." These books were my bibles as I learned how to make "luminous" spooks and ghosts and scare the hell out of ordinary folks.

"I went into the Army in Nov. 54, worked in special services and toured with a lot of soldier shows as a magician, comedian and MC. One Halloween, I did a spook show in Germany for G.I.s. While in Germany, I had an Army artist lay out my ad campaign for my forthcoming spook opry. I also had silk screened posters made up. In Aug. 59, I got out of the Army and went back to my home town of Rockwood, Tennessee. An old buddy of mine, "Red" Abstron and I went partners. He had a car and I had the luminous paint. Our first spooker was Halloween, 1959 at the Oldham Theatre in Sparta, TN. I had played this town in 53 as an assistant to



Wayne Harris, who was presenting Joe Karsten's "Voo-Doo" show. In fact, Sparta is one of my favorite spots. I lost my virginity there. It was Wayne's baby sitter and he was mad as hell. The manager of the Oldham, Mr. Caldwell, had, against my wishes, only booked a two reel comedy to go along with my stage show. We were featuring three monsters in the ad campaign, Frankenstein, Wolfman and the Mummy. I had about ten weeks earlier, ordered the three rubber masks from the Captain Company out of Famous Monsters magazine. We waited and waited, as the captain was in no great rush (like some video dealers) to send the goodies. The three masks arrived on the morning of the show. We departed ten minutes latter for our 40 mile journey to Sparta. The house was jammed at .75¢ a pop. Our end was a whopping two hundred bucks. We had arrived. You got less than a hundred a week, pumping gas. Our initial performance was horrible. The hicks knew they had been had. They raised hell, so Mr. Caldwell had to show them the film he had booked for the next day. It was A PATCH OF BLUE.

"We booked the Lake Theatre in Lake City, TN, for Friday the 13th, Nov. 59. The A.I.P. flick, GHOST OF DRAGSTRIP HOLLOW played with the stage show. We were sitting in front of the Lake Theatre the afternoon of the show, when the Greyhound bus suddenly stopped and a big, tall, fat boy got off with a shopping bag for luggage. He asked me who was in charge of the show and was quickly informed that I was, indeed, the Mad Doctor. He said he was from Philadelphia and had worked with Zacherly on his "in person" horror shows. Well. he did a fantastic job, as Frank and my partner Red finally learned how to put a little drama in the spook opry. After the show, we went for burgers and I asked him how he was going to get to Philly. He replied, "Hitchhike" and I payed for the burgers and after a meeting with management, we gave him 10 bucks. We left and I never heard from him again.

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"By Jan., 1960, it was as cold as a witches tit in Tennessee. I asked Red if he wanted to go to California, as my sister lived in Long Beach. We ran out of money 40 miles from Long Beach. Red traded his watch for

a tank of gas. We arrived at my sisters and Red got a job moving pianos. I was still drawing unemployment from the Army. Red came home with a handbill for "Dr. Macabres Frightmare of Movie Monsters" playing in Sam Pedro that Friday night. We, of course, went. Johnny Cates, Wayne Harris' old partner from Houston was running this Joe Karson unit. They were only working on weekends, as Marie, his wife, was pregnant. Johnny took a liking to Red and me and fired his two helpers. We were now in the big time, making 75 bucks a week. While we were working weekends, Karston, the booking genius, was busy as hell building and booking his crowning glory- IN PERSON - THE FIRST LIVING

CREATURE FROM OUTER SPACE! Don Post did the custom rubber head piece with the plastic dome and the brain floating in liquid. Owen Masters' master magic craftsmen were building the magic tricks and special effects. Red played the space creature in black tights and \$3 rubber boots spray painted silver.

"In the mean time, Karston had rented an empty theatre to rehearse his latest offerings for the lucky folks on planet earth. A 35 room back stage was jam packed with Ed Wood Jr. stuff. There were hundreds of 8 X10s and strips of film from PLAN NINE. God, I should have grabbed all that stuff. The Cates took Red and I to a downtown L.A. Spanish house to see Wyman Sher do the "Asylum Of Horrors" in Spanish. This was quite a feat, because Wyman (Jack Baker's brother) couldn't speak a word of Spanish. He spoke into a mike and an interpreter listened in on the other end and spoke Spanish in the house p.a. system. The United Nations stole this system from Baker in latter years (Ha). Margie Cates had a baby girl and we soon departed for Kansas to open the Creature From Space show. The movie, GIANT FROM THE UNKNOWN played for 35 days with us. We closed in Kansas City and on closing day, the Kansas Censor board showed up and raised hilly hell because we were showing a film that had not been approved for the good folks in Kansas to view. The Outer Space show just didn't click. It was Joe Karsten's only flop." The alien head later showed



up in WIZARD OF MARS (64) and SPACE MONSTER (65).

"We went back to doing the nightmare show. Karson was a genius at laying out "ticket selling campaigns" and at booking big circuits. We played some big houses like the Saenger in New Orleans. Red and I stayed with Cates until about August. All along we had been planning to go on our own when the time was right. Every day we would round up the 40 x 60s and window cards after the show. I was stashing so we could re-hash later.



ACTUAL SCENE FROM DR. SILKINI'S "ASYLUM OF HORRORS" STAGE SHOW.

We "lifted" a Frightmare trailer, so when we arrived back in Tennessee, I immediately started booking a Frightmare show for each Saturday night. We could do as well working one day a week as our friends working 5 or 6. Oh yeah! We rebooked the Oldham in Sparta. Greed works every time. Mr. Cardwell would go for the 2 or 3 hundred dollar Saturday midnight bonus one more time. I just couldn't get him to book a horror movie. This time it was a British comedy, I'M ALL RIGHT JACK. The ideal spook program starts with a horror movie. This lets the hoodlums have time to get tired and worn out. After the first movie ends, you immediately start the stage show. The moment the stage show is over, without delay, you hit the screen with the second spooky movie. This is the best plan of attack to keep the audience less likely to really attack!

"Red and I booked and played all the independents in Tennessee and lower Kentucky. When the theatre

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makes money, that covers all the sins. We were using Joe Karston's simply fantastic "Frightmare" campaign. I saw where the Kara-Kum spooker was going to play the Crescent Theatre in Crossville. The late KARA-KUM was a Polish or Hungarian man in a turban. People in the audience usually couldn't understand him, but he had a great ad campaign. I went and my old friend Pat Patterson was running the show. He asked me to join and I did, as we had about played Tennessee to death. We used an old John Hodiak film that we called *CELLAR OF THE DEAD*. I didn't learn the real title as the titles had been cut off - it just hit the screen with the beginning of the story. Of course, I was six foot, two, so I played Frankenstein. Pat had an old pair of square towed ski shoes mounted on 8 inch 2 x 4s nailed together, making the monster a giant

creature indeed. We had this special film made up by the Filmack Co. of Chicago. It was three minutes of thunder and lightning with sound effects, screams and spooky music. At the end of the three minutes, the screen went blank, but the sound went on for five minutes.

"It went like this - Opening scene - a table with a body on it covered by a sheet. The Mad Doctor (Pat) in a white coat with blood marks on it comes on stage and mixes two glasses of green stuff (vinegar and soda) together. It bubbles over, he drinks it, spits some out, turns his back to the audience, messes up his hair and puts in phony fangs. He faces the audience, picks up a machete and goes over and pulls back the sheet, revealing Frankenstein. All the while, the thunder and lighting is hitting the screen right over and through the action on the stage, kind of like a strobe light. Frankenstein rises off the table and grabs the doctor, takes the machete and heads for the audience. On some dates, we would find an old folding wooden chair backstage, and Frankie (me) would savagely chop it to bits. This scared the living "shit" out of them. As soon as Frankie gets on the steps, heading towards the audience, bam, lights out...The music, screams...keep playing while we did the luminous ghouls and ghosts. The lights came back on and

Pat used the same lines everyone used. 'You know, it has often been said that magicians have the power to cast a spell over you fine folks here in (East Awwful). I wish you health, wealth and the very best of luck. If you had the power to cast a spell over me, I only hope you would wish me half as well. Thank you and good night and pleasant nightmares.'

"We ended up in Florida. Kara-Kum had booked a theatre in Kingston, Jamaica for a 7 day run, three shows a day. The Jamaicans, having been taught by the British, didn't buy this American "rip-off." The spooker was totally unacceptable and not up to the high British standards. We were cancelled after two days, The island

paper wrote a "beyond pathetic" review. They did praise the young man playing Frankenstein though. Back in Florida, Kara-Kum had a great idea. Remember this is before BLOOD FEAST and splatter movies. It was 'CANNIBALS OF CARTUMA - REGURGITATING HORROR! See Blood and Gore as Never Before, Live On Stage!' Pat Patterson and I opened this 'ahead of it's time' spooker in a chain of black theatres in Florida. It did not click. I left and went back to Tennessee and the Army and my old stomping grounds at Fort Knox. I later heard that the cannibals show was playing the Chackers circuit in Ohio and got so much 'heat,' with demonstrators and pickets that it had to be scrapped.

"DR. EVIL'S TERROR OF THE UNKNOWN was run by Jim Marshall. He featured a 20 minute black out. Most shows would end up with the highly over advertised finish - one or two pitiful monsters on stage. (You had to keep moving to dodge the eggs and beer cans). The monsters would head for the audience and -bam, the lights would go out, the gullible audience assuming that the monsters had come into their midst. In reality, they went back stage, took off their masks and came back on holding up a luminous skeleton or flying a luminous rag on the end of a cane fishing pole. While most black outs were short and not so sweet, Jim Marshall did 20 minutes. After a brief, but sad magic act, he would warm them up with lots of bullshit gags, working on their pea-brain imagination. He started by introducing this six foot, almost real rubber snake which he proceeded to walk off the stage and into the audience, bam, lights out. Over the screaming you could hear Marshall at the mike. The snake bit me and I dropped him! He's loose in the audience! Scary music was playing. The tape also had girls screaming, kinda like a sitcom laugh track. Now the action...Monsters appeared from the left to the right. Monsters, monsters and more monsters. Frankenstein, Wolfman, Mummy, Creature From The Black Lagoon, a gorilla. Marshall had every Don Post mask ever produced. Marshall, his wife and just one assistant did all this. It was well timed, while one was making an appearance, another was changing. It was fast paced and left the audience satisfied. Jim Marshall is the only spook show operator I ever saw that gave the audience more than was advertised. Everyone else I witnessed ripped them off.

"I first met Donn Davison in Louisville. I went to the United Artists Theatre downtown to see "Dr. Sin's House Of The Living Dead", featuring Dracula in person plus a new twist, Mack Vickery, a rock and roller. Jack Baker, the king of the spookers, did this show himself. This was unusual, as by this time, he usually sent in a magician while he remained in Toledo doing the bookings. A magician friend of mine said that Baker, at one time, had seven units playing on any given day. I first met Donn Davison that night at the U.A. He had graduated from high school the day before. He went on to make a lot

of movies like MOONSHINERS WOMAN, FIEND FOR FLESH, SHANTYTOWN HONEYMOON, OBSCENTY, OBSCENTY and THE FORCE BEYOND. I played a gangster in MOONSHINERS WOMAN (68). Don was a live wire hustler. He took a print of David Friedman's SHE FREAK and inserted some scenes in 3-D and called it

ASYLUM OF THE INSANE. I thought up the title. He booked it in some drive-ins, but always got a lot of heat, as only a small portion was in 3-D. Always thinking, Donn reworked the ad campaign with a disclaimer - 'So Scary, So Horrible, Only Parts Can Be Shown in 3-D!' He cleaned up with this one all over Georgia and the Carolinas. Lots of films were made that only played in the South. You Yankees never heard of them. Donn's first spook show to play a big circuit was 'The Horror Chamber Of Blood And Gore' (I also thought up that title). Donn also had a 'Monster A Go - Go' show. Donn bought some old films from Bernie Jackson in New York and retitled them THE PRICE OF SIN. One was an English flick called THE FLESH IS WEAK with John Derek. Donn put a birth of a baby reel with it and had a MOM AND DAD type unit. I toured with that unit for a short time. Of course, we had the 'noted sex

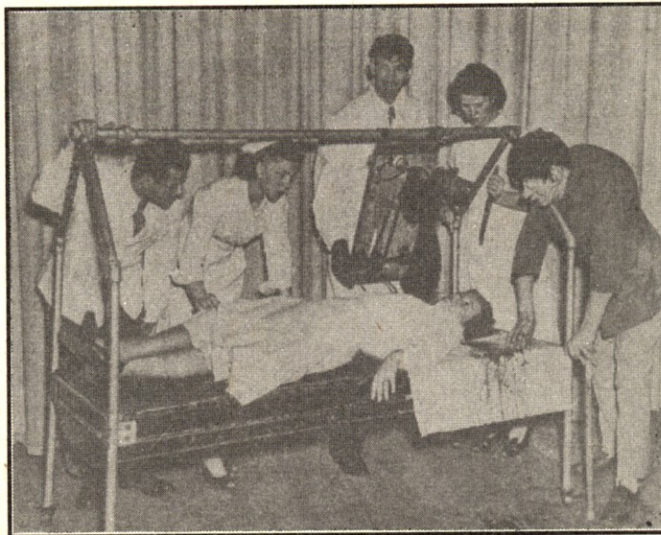
commentator' selling the books during intermission. The book sold for a buck apiece. If you bought the male and female book you got a free eight pager, 'The Pill And You.' The pill was new and hillbilly broads were curious, so sales were up. The pill material had been lifted verbatim from a Time magazine article.

"In the 70s, when LITTLE HOUSE ON THE PRAIRIE was a hit on TV, Donn came up with this campaign called LITTLE WHORE HOUSE ON THE PRAIRIE or LITTLE bleep HOUSE.... Some

newspapers had set themselves up as local protectors of the morals and it was common to have two or even three sets of ads for a picture. I asked Donn what movie he used for this unit. He laughed and said, 'Any hillbilly or cowboy flick that



RAY-MOND RAN INTO THE AUDIENCE WITH A SEVERED HEAD!



RAY-MOND DECAPITATES A VOLUNTEER FROM THE AUDIENCE.

showed a lot of tits.' He told me that in Chattanooga, he played a multiple of four drive-ins and had four different retitled pictures. They were Russ Meyer's **WILD GALS OF THE NAKED WEST**, Harry Novak's **PIGKEEPERS DAUGHTER** and **KISSIN COUSINS** and his own **SHANTYTOWN HONEYMOON**. Donn played **SHANTYTOWN** under at least six different titles. I have one sheet on three of them. One, he just pasted over the title.

"Back when I first met Donn, we got together and played a few spookers around Louisville. Later, he was working as a Duncan Yo-Yo promotion director and while working Pittsburgh, he sold Mr. Stern the spooker for six drive ins for a Friday, Saturday, Sunday run. The ads were misleading, as the in person show was only at two drive-ins on Friday, another two on Saturday and the last two on Sunday. Donn worked one and I another, each day of the engagement. The ads featured 'Bobby Dukes, Hollywood Starlet-She Does The Twist.' Donn hired two young beauties from the local modeling agency. No one ever questioned just how Bobby Dukes could be at two different theatres, miles apart at exactly the same time.

"I'm 57 years old, and have a terrible "Southern drawl," even to this day. Anyway, as soon as I took the mike on top of the concession stand at the Blue Bell drive-in, the young hoodlums in the audience began yelling, 'Where you-all from boy?' It was fun, but it took balls. We ripped them off year after year, again and again. They kept coming back for more. I 1978, I retired from the Army but I still had spook show fever. I should have known better, but I spent a lot of time and money putting together **DOCTOR PSYCHO'S TEXAS CHAINSAW MONSTER SHOW**. I built an illusion



where you saw a girl's head cut off with a chainsaw. I really tried, with blood flying everywhere. I would be different. I would be the only spooker to actually give blood and gore. I had beautiful day-glo one sheets and a fantastic pre-view trailer. I also got lucky and bought three 35mm prints (**BLOOD FEAST**, **COLOR ME BLOOD RED** and **THE WITCHMAKER**). The stage show was kept at 30 minutes. We did it on top of the concession stand.

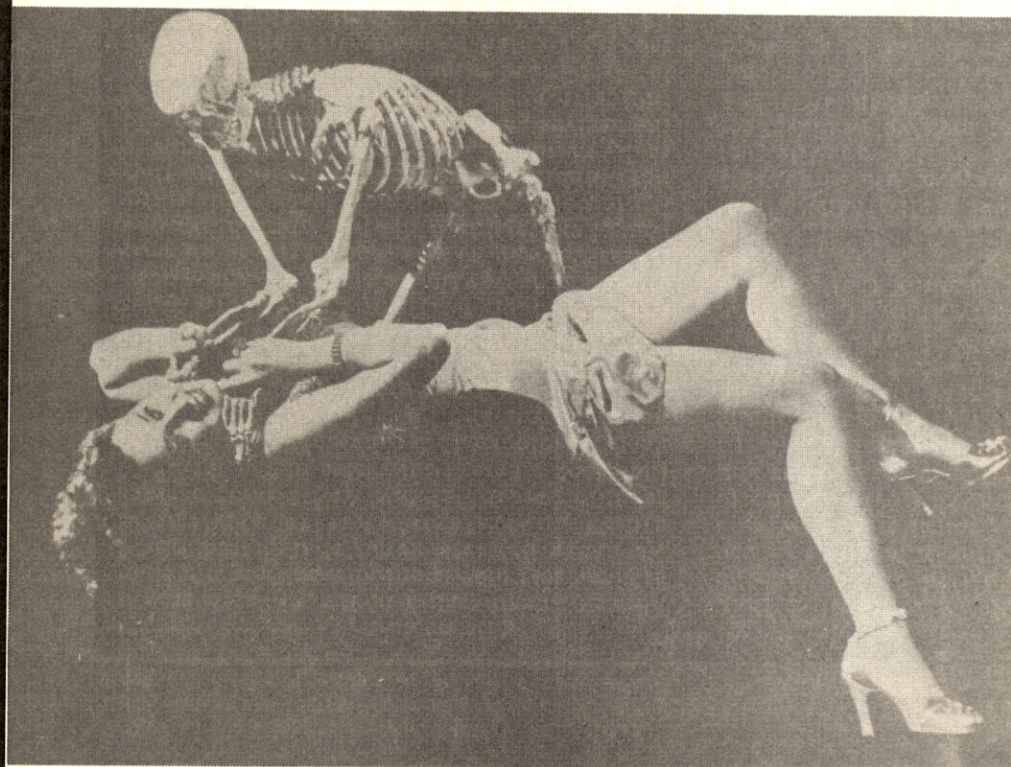
"Ibooked a test date at a drive-in. I pulled out all the stops and advertised like crazy. We played Friday through Sunday. When it was over, the owner said he liked the show. It was a nice package. I asked how was the grosses? He said It was ok. It held up to the previous weekend when he played first run, **THE WORM EATERS** and **THE CORPSE GRINDERS**.

The spark just wasn't there. TV was in. Drive -ins were on the way out. But it was fun. The spookers now are only memories. We ripped them off. It would not work today. They would burn down the theatre. It's a different world now. Now a days, its the doctors, lawyers and insurance folks who do the ripping.

*Ridenour has created a video tape called **SPOOKS-A POPPIN** all about Spook Shows, with interviews, trailers and rare footage of a an actual Dr. Silkini show. (See ad).*

Some info from "Spook Shows on Parade" (78)

Thanks to magician Bill Weldon.



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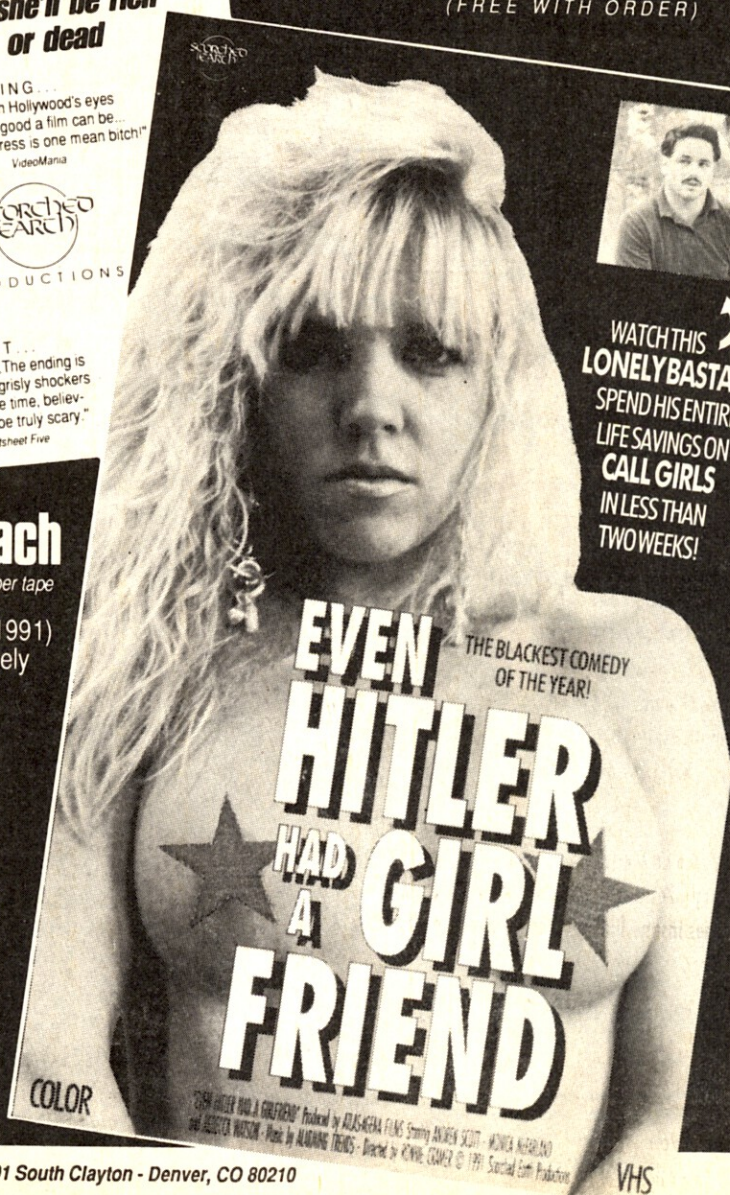
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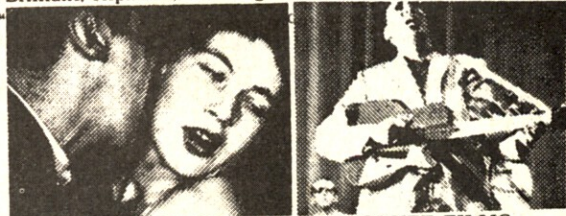
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40s



LUCKY GHOST (Discount, 41) D William X. Crowley, S Lex Neal, Vernon Smith, D Jed Buell

"Miller and Mantan" star in this amazing black cast comedy, not found in any reference books. Jefferson (R. E. Miller) and Washington (Mantan Moreland) are hungry, homeless and on the road. Miller is the more sensible one, but Mantan gets the laughs. After being caught stealing chickens, they win the car, chauffeur and clothes of two rich men by shooting dice. They go to a sanitarium being used as an illegal posh nightclub for dining, dancing and gambling. The owner becomes murderously jealous when Mantan dances with his sexy hostess girlfriend (Florence O'Brien). All of a sudden the ghosts of the original owners meet in the cemetery and decide to scare everyone and stop all the noise. An invisible man walks around, a skeleton plays the piano and a ghost possesses Mantan, making him do a wild "gator" on the floor. If you've only seen Moreland in Charlie Chan movies, you won't be prepared for all out Mantan. For some

unknown reason, one lone character who only appears outside the sanitarium, is a white man in blackface! **GHOST FEVER** (85) with Sherman Helmsley copied ideas from this movie. Supposedly **LUCKY GHOST** was a sequel to **MR. WASHINGTON GOES TO TOWN** (40).

BLOOD OF JESUS (Discount, 41) P/D/S/star Spencer Williams, P Alfred Sacks

Reggie Jackson (Williams), a small town non-believer accidentally shoots his Baptist wife. She dies and goes to the crossroads where a laughing devil (with horns and tail) sends the handsome Judas to lead her astray in a juke joint. He wants to make her a hostess, but she runs away and wakes in bed at the end. There's a ladder to heaven, a transparent lady angel and a statue of Christ talks. The music is all gospel until she takes the wrong road and jazzy swing music and some great slide guitar "truckin" blues music is heard. This incredible movie cost as little as \$5000 (!). It was the first of seven made by Williams, the major black director after Oscar Micheaux (whose career was in the thirties). The nearest recent movie to it was **DEF BY TEMPTATION**. William's made the similar **GO DOWN DEATH** (44) and later starred as Amos on **AMOS AND ANDY** on TV (51-53).

RUTGER HAUER

DEADLOCK (Fox, 91) D Lewis Teague, S Broderick Miller, P Bramko Lustin

In a change of pace role, Hauer is strong and intelligent, but not a tuff guy. In the near future he's framed by his lover (Joan Chen) and James Remar after he had planned a diamond robbery with them. He's sent to "Camp Holiday," a prison where inmates can wonder around. The problem is they're linked electrically with unknown other prisoners and if they stray too far from each other, they blow up. Several head exploding scenes are as good as in the **SCANNERS** movies. Hauer is tortured by the corrupt warden and escapes with Mimi Rogers for a mixture of **THE DEFIANT ONES** and a revenge plot. It's pretty good, but for some reason **GRAFITTI BRIDGE** is still showing at a theatre in "the future." Hauer and Chen were also in **BLOOD OF HEROES**.

SPLIT SECOND (HBO, 91) D Tony Maylam, Ian Sharpe, S Gary Scott Thompson, P Laura Gregory

Hauer in a movie used to guarantee a certain quality. No more. This boring, dull, misty British science fiction movie is set in a flooded London in 2008. Hauer is Harley Stone, a disgusted cop who says fuck a lot, drinks coffee, smokes cigars and is attuned to a serial killer creature. Neil Duncan is his new Oxford grad partner. The briefly seen Chris Wallace created reptile monster rips out hearts and writes messages in blood. With Kim Cattral in a nothing role, Neil Duncan, Michael J. Pollard as a rat catcher and Ian Dury as a doorman. Sharpe directed the tube station climax. Cab Calloway and The Moody Blues ("Night In White Satin") are on the soundtrack (which was issued by Milan). Maylam also made **THE BURNING** (81).



TOD BROWNING DIRECTING THE SHOW

TOD BROWNING

THE SHOW (Fright, 1927) D Tod Browning, S Waldemar Young

For years, this MGM release was considered a lost feature. The print is jumpy and a little blurry, but it was exciting to see after only seeing tantalizing photos in Famous Monsters for years. It's almost as strange as some of Browning's Lon Chaney movies and has some obvious similarities to **FREAKS**. John Gilbert stars as Cock Robin, a womanizing con man at the Palace Of Illusions sideshow in Budapest. There's a melodramatic murder plot, but the background, filled with stage illusions and (fake) freaks is more important. A living hand takes the tickets. There's a mermaid, a half woman and a Salome show with a talking decapitated head. The most bizarre element is a poisonous iguana that leaps into the audience (!) and bites a man. A title reads: "God, but you're a real dame, right straight to the core!" Renee Adoree co-stars with Lionel Barrymore as "the Greek." It's based on the 1910 novel "The Day Of The Souls" by Charles Tenny Jackson. Adoree died in 1933 from TB and Gilbert died only three years later. Fright Video also offers **THE UNKNOWN (PV # 13)**.

MIRACLES FOR SALE (39) D Todd Browning, S James Edward Grant, Marion Parsonnett, Harry Ruskin

Brownings last feature was based on "Death From A Top Hat", a Great Merlino novel by Clayton Rawson, a magician from Ohio. Robert Young stars as Morgan, a magician/detective in Manhattan who sells and creates stage illusions. The shocking WWII themed opening illusion features a woman put in a small coffin and machine gunned by Japanese soldiers. Morgan solves a murder and debunks fake spiritualists. There's a seance, a ghostly head and a new invention - "invisible spectacles" (contact lenses). Some

illusions are explained, but others (optical effects) are not. Henry Hull has two roles, as Morgan's father and a radio star Professor with a Karloff type voice. The MGM release features Florence Rice, Frank Craven, William Demarest as a cop and Gloria Holden as a European mystic.

TEXAS

CONFESSIONS OF A SERIAL KILLER (New Horizons, 87) D/S Mark Blair, P Cecyle Osgood Rexrode

Robert Burns, who was the production designer for **TEXAS CHAINSAW MASSACRE**, **REANIMATOR** (and other horror hits) stars as killer Daniel Ray Hawkins, a forgettable nobody with glasses and a mustache. The character is based on serial killer Henry Lee Lucas and this excellent feature follows what really happened much more accurately than **HENRY** did. Daniel is seen at 15 with a crippled father and a slut mother. His sister (a hooker) helps him kill and they move around Texas and Louisiana with Ole Moon (a "queer"). They take Polaroids of victims. Daniel Ray's last words in a local jailhouse are "Can I get another chocolate milkshake?" The music (by William Penn) is excellent. Roger Corman released this low budget made in Texas feature just this year with ad art that makes it look like **SILENCE OF THE LAMBS (!)**

SCARY MOVIE (Generic, 91) P/D/S Daniel Erickson, S David Lane Smith, Mark Voges, P Keith Brunson

Warren (John Hawkes) is a sweaty nervous nerd character who acts like a psychotic Don Knotts, but this is no comedy. He's so scared that he somehow gets lost in a spook house on Halloween, while an escaped maniac is rumored to be in the area. One attraction is a chainsaw room. The music, cinematography (and the spook house itself) are all impressive and the ending is clever, but it's slow going and nothing much happens. Roky Erickson and The Butthole Surfers are on the soundtrack. It was made in Driftwood,

Texas (near Austin) and an unrecognizable Butch Patrick is in it. Hawkes was also in **FUTUREKILL**.

SOMETHING OF MINE (91) D/S Keith Randall Duncan, P/S Todd Camp, S Kevin Schmidt

Satanists conjure up a demon that shows up at a campus Halloween "Castle Of Fear" spook show. The rotted ghoul cuts ears, eyes, a nose... off it's victims and puts them on himself and makes Freddie Krueger type wisecracks. The best gore effect is cutting off lips with scissors. **PSYCHOTRONIC** contributor Tom Rainone plays a cigar chomping detective in what seems to be a tribute to Orson Welles in **TOUCH OF EVIL**. A police switchboard operator is a guy in drag and the students, busy with hazing pranks, sure do piss a lot. Flashbacks to 1882 show how it all started. With writer Michael Price who also provided the music. It's 50 minutes long. Write Terran Ent. 133 World Trade Center #240 Dallas, TX 75258.

MORE SEQUELS NOBODY WANTED



SHAMELESS SELF PROMOTION THAT WORKS!

BRIDE OF THE KILLER NERD Riot, 92) P/D/S Mark Steven Bosko, Wayne A. Harold

Toby Radloff is back as Harold (see PV #11). He's got a new data processing job in a new state, but he's still a nerd and even though he killed his mother in the first movie, she shows up (with an axe in her head) to torment him. He becomes suicidal, repeating, "I work, I eat, I sleep, I work...", but falls for Thelma Crump (Heidi Lohr), a female student (with braces and pimples). After they're humiliated at a party (where everybody drinks Busch beer), they go on a bloody revenge spree together. It's a pretty good sick sequel with effective gore effects. I just wish they had left out the lone, ill conceived, irritating black guy victim (and why does the girl in the **PSYCHO** shower scene have panties on?). Parts were filmed in Cleveland's Public Square and The Twistoffs, a great sounding band with three horns play at a party.

CLASS OF NUKE 'EM HIGH PART II: SUBHUMAN MELTDOWN (1991) D/S Eric Louzil, P/S Lloyd Kaufman, S Carl Morano, Marcus Roling, Jeffrey W. Sass, Matt Unger, P Michael Herz

Brick Bronsky, a musclebound blonde, stars as a reporter who narrates this tale of how much things have mutated at school in another overkill Troma comedy. The mad Professor Holt (Lisa Gaye with a 2' high beehive hairdo) creates topless drone workers with mouths in their belly buttons and some other animated mutants. An animated giant Godzilla/squirrel stomps some model buildings. With lots of girls in bikinis, scenes from the first movie (including The Smithereens) and porn stars Sharon Mitchell and Trinity Loren. And isn't that Howard Stern? Another sequel, **CLASS OF NUKE 'EM HIGH PART III: THE GOOD, THE BAD AND THE SUBHUMAN** was made at the same time. Both had Japanese investors (who probably learned their lesson by now).

XTRO II: THE SECOND ENCOUNTER (RCA, 90)

D Harry Bromley-Davenport, P/S John A. Curtis, Lloyd A. Simandl

Scientists send three humans to a parallel world in a dull **ALIEN** copy. Jan Michael Vincent, a survivor from an earlier attempt is the only one who can maybe save them. A lot of time is spent on a love triangle and characters arguing and a lot of machine guns are fired. The stomping monster has a tail and screams and there's a chest burster scene. I don't know what it has to do with the British **XTRO**, but the same director made it. With Paul Koslo and Tara Buckman. Filmed in Vancouver.

SICK 70s

ADULT VERSION OF JEKYLL AND HYDE (Something Weird, 72) P/D Byron Mabe, S Robert Bird, P David F. Friedman

A modern day doctor, who already cheats on his fiancé and has killed a man, reads the handwritten diary of Dr. Jekyll. He drinks a potion and all of a sudden has a cape, cane, top hat and a limp as he ties up, rapes and kills women. This color movie combines lots of full nudity and sex with brainless violence. There's an (offscreen) castration and a woman being beaten like it. The only fun part is borrowed from **DR. JEKYLL AND SISTER HYDE (71)**. When the potion is too strong the doc becomes a blonde woman, so he can seduce his nurse and fiancé. Rene Bond as the nurse is in several sex scenes. The music is bar band rock and jazz fusion. It was advertised as being "Excruciating!" Mabe (a.k.a. B. Ron Elliot) also directed **SHE FREAK**, **SPACE THING (PV #13)** and many others. Bond was also in **THE JEKYLL AND HYDE PORTFOLIO** from the same year.

SANDRA THE MAKING OF A WOMAN (Something Weird, 70) D/S/edit/cine. Gary Graver, S Robert Aiken

(**I AM SANDRA**) Monica Gayle, a vet of many nudie movies stars as an unhappy blond living with a drunken slob father in a small town. The cinematography is very arty and some of the editing is pretty amazing. During one confusing flashback to when her father caught her mother with another man, he drives a car over a cliff - she climaxes - the car blows up! When Sandra hitches to San Francisco she rents an apartment from Uschi Digart, who mentions the "vacancy." She has encounters with a lingerie salesman and a biker before falling for her new boss, a shrink. The print is very jumpy. And a lesbian scene with Uschi is missing and so is another with Eric Stern (**THE LOVE BUTCHER**) in drag. Graver shoots most Fred Olen Ray movies and still directs too.

HOLLYWOOD BABYLON (Neon, 71) P/D Van Guilder, P/S L. K. Farbella

This unique but silly adults only movie is a rip off of

Kenneth Angers book and pretends to be a documentary about early scandals in "the sin capitol of the Universe." A cheery narrator gives historical information and introduces color recreations (with people playing famous actors) mixed with vintage (public domain) silent scenes. Some of the scenes are hilarious. Uschi plays a lesbian Marlene Dietrich (!), Valentino is a voyeur, Von Stroheim stages a real orgy and Clara Bow does it with five football players. There's lots of sex, drugs and nudity. The script is very sympathetic to the victims of scandals. With Jim Gentry, Ashley Phillips and Myron Griffin. Guylder also directed David F. Friedman's RAMRODDER (69).

CATCHING UP WITH THE 80s

SPLIT (AIP, 89) D/S/cine./ed/music/star Chris Shaw, P/act Barbara Horscraft

This odd science fiction movie is not a typical AIP video release. It has arty cinematography, computer graphics and some excellent FX. A "starker" (Timothy Dwight), who appears in various disguises, is being monitored by evil men who believe he could become a Christ figure. It doesn't make a whole lot of sense and parts are downright irritating, but it has acid flashes, hallucination scenes, nightmares, some nudity, some Keystones Cops footage and burning Pop Tarts. The title sequence is especially good.

NO JUSTICE (89) P/D/S Richard Wayne Martin, D Fred Dresch

The plot of this made in Georgia movie is a lot like DIXIE DYNAMITE or a lot of other 70s drive-in car chase movies. Bob Orwig is a sadistic dumb small town Tennessee deputy sheriff appointed by his corrupt, alcoholic uncle the major (Cameron Mitchell) who deals in "mari-wani" and bootleg liquor on the side. The bad guys want to take the land of some "half breeds." The hero is another nephew deputy. With Camille Keaton (from I SPIT ON YOUR GRAVE), Lisa Case and director Donald Farmer as a reporter.

PROVOKED (Raedon, 89) P/D Rick Pamplin, S Steve Pake, Tara Untiedt, P Anthony Bozanich, Dennis Donovan

A multi-racial group of three guys escapes from a road gang with a black "Big Mama" as their leader. They pick up another killer (Joel Van Ornsteiner) and botch a hold up and keep hostages in a building. Cindy Maranne (SLASH DANCE) tries to help but is arrested herself. There's slo-mo shooting, flashbacks, daydreams, rape, nudity and a girl fight. At least the music is good.

MINDTRAP (AMI, 89) D Eames Demetrios, S Jay Sri, Bill Hart, P Vinay Shrivastava

Here we have your basic revenge plot with terrible acting and accents, awful dialog, laughable fight scenes and Dan Haggarty as Sergei, a director in red suspenders. You also have a mind control room plot and reel vs. real surprises as a movie is being made during the "action." There's too much talk, pointless topless scenes, blonde villains, a comic S+M scene, a poster for RAMPAGE and references to Cat Stevens and The Satanic Verses. Bad movies fans might love it. The family of Sheena (Martha Kincare), an actress, is killed and her zombie like father passes on some valuable secret. Sheena sings ("Soul Possession") at a party and Lyle Waggoner (!) has a small one scene role. "You have ten seconds to contemplate the completeness of your failing!"

EURO

THE DEVILS MESSENGER (Something Weird, 62) D/S Curt Siodmak, D Herbert L. Strock, S Leo Guild, P Kenneth Herts

Scenes of Lon Chaney Jr. as the devil were added to three

episodes of a pretty good Swedish TV horror anthology program Siodmak made, called NO. 13 DEMON STREET (59). In Hell, Chaney looks in a rotary file and says "Next!" as he sends his messenger Satanya (Karen Kadler) to participate in the supernatural tales. The first (and by far the best) concerns a fashion photographer. He (John Crawford) kills a woman, but she shows up in photos and in his studio to haunt him. A miner discovers a woman frozen in a block of ice and a fortune teller convinces a man he will die at midnight. Most of the actors are Swedish. At the end Lon points at the camera and a 500 Megaton bomb goes off destroying the earth! The "new" footage is by Strock, whose next project was THE CRAWLING HAND!

DANCE MACABRE (Col., 91) D/S/act Greydon Clarke, P Menachem Golan

Argento fans might get a few laughs out of this stupid SUSPIRIA rip off filmed in St. Petersburg (!) Robert Englund (with a beard and facial scar) stars as an American choreographer at a Russian dance school. He also plays a ridiculous looking crippled older lady ballerina. Englund in drag (with a fake nose) speaking with a voice box is not a pretty (or convincing) sight. Blonde Michelle Zeitlin (from LAMBADA) does not look anything like a ballerina and her acting is worse than Englund's. Of course, there are murders, flashbacks, dreams, nude scenes and that surprise (!) ending. All I could think of was what the Russian actors thought of their new freedom to act in international stuff like this. Harry Alan Towers backed the 21st Century release.

HANDS OF ORLAC (Sinister, 60) D/S Edmund T.

Greville, S John Baines, P Steven Pallos, Donald Taylor

This third version of the "brilliant pianist with the hands of an executed murderer" story was shot on the French Riviera. It adds new subplots and characters and is much better than you might think. Mel Ferrer stars as the tormented Orlac and Christopher Lee is in top form as Neron the sinister magician. Dany Carrel is Li-Lang,



Neron's very cute assistant. During a stage illusion, her dress disappears and she sings in French wearing a bikini. Neron puts swords through a girl in a coffin and has devil puppets. The best scene (as in MAD LOVE) is when Lee masquerades as the dead killer with hook hands ("Give Me Back My Hands!"), but there are many good moments (and some excellent cinematography). Donald Pleasance, David Peel (as a pilot), and Donald Wolfelt (as the surgeon) are all seen briefly. The score is by Claude Bolling. Greville had just directed the teen classic BEAT GIRL (also with Lee). Ferrer was in Vadim's BLOOD AND ROSES next. This UK/French production was filmed in English and a longer (105 minute) French language version was filmed with several different actors. The British version is 95 minutes and the US version is only 87.

ITALY



THE LONG HAIR OF DEATH (Sinister, 64) D Antonio Margheriti, S Bruno Valeri, Ernesto Gastaldi, P Felice Testa Gay

(I LUNGI CAPELLI DELLA MORTE) This was the rarest Barbara Steele horror movie in America until it showed up on tape (letterboxed) recently. In the 15th century, she's accused of murder, burned alive as a witch and buried. Later during a plague, lightning revives her (a great scene) and she returns as "Mary" and prevents her daughter Elizabeth Karnstein from marrying Kurt, the Count's son, who was the real killer. There's a lot of plot and the castle intrigue gets kind of confusing, but Steele is in top form ("You're going to die!") and there are many good parts. Kurt is eventually burned alive in a giant skull effigy (like in *THE WICKER MAN*). Margheriti also made *CASTLE OF BLOOD* with Steele.

MESSALINA, MESSALINA (Video City, 81) D/S Bruno Corbucci, S Mario Amendola

The impressive massive sets from *CALIGULA* (80) were used for this bizarre slapstick sex comedy which was (badly) dubbed in America. The empress Messalina (Anneka Di Lorenzo) has men lined up to have sex with her (she's always on top to show off her silicone breasts). Thomas Milan is Baba, a crippled curly haired con man. Claudius is stupid, impotent and stutters. Theremin music is heard and some more explicit sex scenes were (badly) inserted. At the end, soldiers invade an orgy and start decapitating everyone in sight. Bodies are cut in half and there's so much blood spurting everywhere that everyone slips in it. The incredible slapstick gore scene makes you forget the rest of the dumb comedy and it features Taylor Mead (!!)

30s

BURIED ALIVE (Sinister, 39) D Victor Halperin, S George Wicker, P Ben Judell

This was made (for PRC) by Halperin after *TORTURE SHIP* (PV#11). The current video cover make it look like a horror movie. It's not, but so what! It is about electric chairs. A nurse (Beverly Roberts) falls for and helps Johnny (Robert Wilcox), a trustee prisoner, who become the wardens chauffeur and is framed for a murder of a guard. Ernie, the executioner drinks after frying killer Joe Brzinski and gets into a bar fight. The dumb "Big Bill" (copied from *OF MICE AND MEN*) figures into the plot. Halperin only made one more feature, *GIRL'S TOWN* (42).

HIGHWAY HELL (Scorched Earth, 37) P Patrick Carlyle

(Honky Tonk Girl) A Highway Patrol officer introduces this look at "The Age Of Speed". Tough whiskey drinking women work for a fast talking pimp named Mr. Slavik. He looks into the camera and tells us "how to pimp." They hang out at the bar of the Wagon Wheel cabins and find men by going out on the road and saying "Going My Way Mister?" During a picnic, a nude scene is awkwardly edited into the roadshow movie. Blackmail, innocent love and drugged champagne lead to murder. Characters say "You tart!" and "This is the modern age! Speed! Fast!" Yet another character (the philosophical Pop) talks to us at the end, saying "Keep our highways clean." If you like vintage "adults only" movie, this one is a must.

EARLY 60s ADULT

NOT TONIGHT HENRY (Something Weird, 60) D/cine. Merle Connell, P/S Ted Paramour, Bob Heidrich

This color comedy was made right after the success of Russ Meyer's *IMMORAL MR. TEAS*. Hank Henry, a burlesque comic (who resembles Rodney Dangerfield) is a henpecked husband who dreams that he's in a series of historical situations. He meets Cleopatra, Lucretia Borgia and Pocahontas. It's very much like sketches from the Benny Hill show. There's even a very short comic sidekick (Little Jack Little.) The only scene with skin features topless Indian women. A strange dinosaur is lifted from from a Jungle Jim movie. The make-up is by Harry Thomas, known for his work on Ed Wood Jr. movies.

PASSION IN THE SUN (1964) P/D/act Dale Berry

A pleasantly plump stripper (Josette Valague) is kidnapped by two killers, escapes, stops for a nude swim, takes a nap and dreams (about her own burlesque act!) Meanwhile a howling carny geek (!) complete with a fright wig shows up in the woods and chases her (she's still naked) for a long time. She finally stops to dress and is driven away by a truck, but the geek jumps on top. They end up at the carnival on the Wild Mouse ride! The action is interrupted by strip acts at the club she was on her way to perform at and is explained by a narrator. In one scene, a dead woman breathes. This newly discovered wonder was made in Texas. *THE WEIRD ONES* (62) was the first of many by Berry(stein).

KISS ME QUICK (Something Weird, 64) D Pete Perry, Max Gardens

Russ Meyer had nothing to do with this Boxoffice International release (his name has been attached to it for years) but it's a clever color horror nudie movie comparable to *ORGY OF THE DEAD*, except that the laughs are on purpose and it's sexier. A Peter Lorre voice sets up the "plot" about an effeminate alien named Sterilox (Fred Coe, doing a passable Stan Laurel imitation) visiting the castle of Dr. Breedlove, a mad doctor (with a Lugosi voice) to find some women for his planet. All the horror cliches are used (thunder, lightning,



THE SCREEN
TREMBLES
IN ECSTASY IN A...
**A FREUDIAN
FANTASY
FILMED IN
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KISS
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QUICK**

A BOXOFFICE
INTERNATIONAL
PICTURE



mad lab...) and the Frankenstein monster (also Coe), a comic Dracula and a weird female mummy appear. The sets are cheap but the monster makeup is good and little extras (a skull says "Cool it baby") show up like in a Mad magazine. Best of all, **KISS ME QUICK** is very sexy (and ass obsessed) and was expertly shot by Lazlo Kovacs (**CLOSE ENCOUNTERS...**) A blonde strips very slowly on an operating table. Women dance wildly to garage rock instrumentals. In an exorcise dungeon (!) naked women ride bikes, swing on a swing and use a vibrating belt. In the best scene, which is surprisingly revealing for the time, three women strip and frolic in a small wading pool. It was released the same year as **KISS ME**, **STUPID** with Dean Martin.

60s

THE WEIRD WORLD OF LSD (Something Weird, 67)
D Robert Ground, P George B. Roberts

A clip of a cartoon chicken hallucination from this bizarre but extremely unhip narrated black and white anti-drug "expose" was on one of the **SLEAZEMANIA** tapes. Now you can experience it all and see how various middle aged types react to LSD. A bored salesman in a strange town runs around crazed. A lonely "350 lb." art dealer eats an entire turkey. The best sequences feature special effects. A hand is cut off and faces mutate (rubber monster masks are used). Strip show scenes (without nudity) were probably lifted from another movie and there's a cat fight. The music is lite jazz. A newspaper headline says: **LSD USER SUICIDE!**

ON HER BED OF ROSES (66) D/S Albert Zugsmith, P Robert Caramico

(**PSYCHOPATHIA SEXUALIS**) The start of this interesting psycho movie is about a troubled young guy named Stephen (Ronald Warren) who kills himself after picking off passengers on a highway with a rifle and is a lot like **TARGETS** (68). His fiancée Lisa (Sandra Lynn) explains why she blames herself in flashbacks told to a psychiatrist. The parents are to blame. One of her dream sequences is like **DAUGHTER OF HORROR** (53). There's too much talking, but you also get topless dancers and every psychological cliché in the book. The cool experimental music is by Joe Green (who made records with his "Little Green Men.") Lynn, a blonde, looks great and is great in the part. She was also in Zugsmith's **MOVIE STAR AMERICAN STYLE OR LSD I HATE YOU!** Caramico also produced **ORGY OF THE DEAD** and Pat Barringer from that hit appears here as a topless dancer.

LAST OF THE AMERICAN HOBOS (69) P/D/S/cine/act Titus Moody

This flashback filled 16mm semi documentary took Moody four years to finish. It explores the history of hobos back to the depression using interviews with real 'bos in the 60s, old folk songs and historical reenactments. Titus talks to real characters like Slow Motion Shorty and Boxcar Myrtle and learns about hobo etiquette and life on the backroads and railroads and shows what an actual flop house is like. A man living in a cave tells how he lost his leg. One 'bo says "There's more after every war. We're even kids from Viet Nam now." An annual hobo convention is held in Britt, Iowa. Tiger Joe Marsh, Bruno Ve Sota and director Coleman Francis are in there somewhere, but I think Moody has reedited his movie several times over the years. For more on Moody see PV #12. Video copies of this unique feature can be ordered from the director at 7005 Lanewood, Hollywood, CA 900205.

VIDEO STAR (!) REVIEWS

TRACY LORDS

TIME TO DIE (PM, 92) D Charles Kanganis, P Joseph Merhi, Richard Pepin, Charla Driver

Tracy Lords stars as a divorced photographer mom. Her ex-husband got the kid and she's on probation after being set up by a cop. Now she has incriminating negatives of that same drug snorting psycho cop killing somebody and he's after her and anybody else in the way. Jeff Conaway is another cop and Richard Roundtree is her parole officer. It has too many slow motion scenes, but some good plot twists and is definitely Lords' best starring role so far. She shows a lot of different emotions and is very good in a serious role (unlike, say, Madonna).

LASER MOON (Hemdale, 91) D/S act Douglas K. Grimm, P Mark Paglia

A black masked killer with a pen lite laser kills women (who usually have just had sex) then photographs their bodies. Someone starts calling a bored late night talk show radio host (Harrison Le Duke) and confesses on the air. Traci Lords is Barbara Fleck, the new partner of an older cop who watches TV in his car. At one point she says "This movie sucks." It sure does. If the radio host's voice doesn't put you to sleep, the boring soft music will. Avoid this worse than usual tape made in Colorado Springs, Colorado.

WILLIAM KATT

NAKED OBSESSION (Vestron, 91) D Dan Goldberg, S Robert Dodson, P Ron Zwano

This sex horror movie is ridiculous, but it at least tries to be

different. A California city councilman (William Katt) checks out the Ying Yang club in the "Dante's Square" area. He's tempted by a philosophical young homeless thief (Rick Dean) who seems to be the devil himself! Katt starts going home with strippers and is blamed for a series of murders. His first stripper is a black woman who teaches him about oxygen depravation sex. During black and white nightmares he's elected mayor and assassinated. Maria Ford and Elena Sahagun co-star and Fred Olen Ray is the club MC. Some of the strip acts are pretty imaginative. Goldberg co-directed NO NUKES (!). From Concorde.

HOUSE IV: HOME DEADLY HOME (New Line, 1990)
D Lewis Abernathy, S Geof Miller, Deidre Higgins,
P Sean Cunningham

Terry Treas inherits an isolated haunted house from her husband, (played by William Katt from the first movie in the "series") after a car crash which kills him and cripples their daughter. Treas sees blood everywhere, and is naked in a blood shower. Bungling comic villains work for an evil dwarf who runs a toxic waste plant. Flashback dreams (with Katt) are repeated. There's too much talking, not enough sense and bad silly FX. With Ned Romero and Kane Hodder. House 4 was HORROR SHOW in America.

JOHN SAXON DRUG MOVIES

DEATH HOUSE (AIP, 88) D/star John Saxon, S William Selby, David S. Freeman, Kate Whitcomb, P Nick Marino

So after being in movies since 1955, Saxon got to direct a prison horror movie! He stars as an evil government man using "behavior modification" drugs in a botched attempt to create an army of super strong fighters. It's pretty dumb but it has it's moments. Inmates become killer zombies, and there's some gore, a topless dream sequence, a Dead Kennedys song and it all ends at Bronson Canyon! Dennis Cole is the blonde hero, a Nam vet chauffeur who is set up and sent to prison where he teams with Tane McClure, a blonde nurse. Anthony Franciosa is a gangster whose (gay) brother (Michael Pataki) is also in prison. Ron O'Neal shows up for one scene. Fred Olen Ray and David DeCoteau are thanked in the credits.

HELLMASTER (AIP, 90) P/D/S Douglas Schultze,
P David J. Dalton

This time John Saxon is a crazy professor who performs deadly government drug experiments on students on a campus in 1969. 20 years later he offers "the reward" (drugs) to a group of deformed "soulless freaks" with upsidedown crosses on their foreheads, who drive around in a bus and call him "Papa." A (very) small group of students end up confronting the creatures on the empty campus. Amy Raasch stars as a psychic girl. The others are a nice guy that likes her, an asshole jock (who uses a whip!) and a crippled guy who moves around awkwardly like Everett Sloane in LADY FROM SHANGHAI. Luckily, this was made around Detroit, so that Ron Ashton, the guitar hero from The Stooges (and Destroy All Monsters!) could be in it. He plays a mutant nun (!), that growls and shuffles along like a mummy! The violence is offscreen and Saxon only has a few scenes, but some of the makeup is good (especially some mutant kids) and a few hallucination scenes are fun. I liked the coffin with a corpse in it chasing a kid down the hall. It was partially filmed (as THEM) at a mental institution in Pontiac, Michigan.

LINDA BLAIR

DEAD SLEEP (Vestron, 90) D Alec Mills, S Michael Rymer, P Stanley O'Toole

Linda Blair is Maggie, an American nurse on the night shift in a Brisbane, Australia mental hospital. The head

doctor (Tony Bonner) uses electric shock treatments, lets patients die and has (offscreen) sex with female patients. He keeps a special ward of topless prisoner patients. Linda quits, then returns to expose the electronic sleep drug treatment deaths. A subplot involves Linda's catatonic ex-boyfriend, a bad artist. The director was a cinematographer. The music is by Brian May. The movie is dull.

THE CHILLING (Hemdale, 89) P/D/S Jack A. Sunseri,
D Deland Nuse

This time Linda Blair assists a doctor (Troy Donahue) in a cryogenics lab in Kansas City. The intro asks "Would God approve, or is this Satan's Work?" Troy has been stealing organs from the frozen bodies to sell. On Halloween, lightning strikes each corpse separately at midnight and green cannibal zombies with glowing eyes start walking. The laughable zombies are wrapped in tin foil. Dan Haggerty is a heroic security guard. Subplots involve Linda's alcoholic boyfriend and a Nam vet hold up man who has sex in a shower with his girlfriend. The acting is unusually bad.

LATE 60s ADULT



THE TOY BOX (Something Weird, 70) D/S Ron Garcia

Here's another weird one from Boxoffice Int. Donna, a blonde (who narrates) remembers her "uncles" parties. The fat bearded telepathic man with no eyes is from another planet (I think). He holds strange sex parties with women in togas during thunderstorms in his mansion while spooky music plays. Women dance naked, some are chained and whipped, other just talk endlessly. A decapitated head

appears ("It just fell from the ceiling!") Participants receive a "reward" from the "toy box" (one of those hand-grabs-a-coin things) for doing "tricks for uncle." In one outdoor scene, a guy in a mask scares a woman during sex, so she kills him with a pitchfork. Most of it's too dark to see well and it sure doesn't make sense. Marsha Jordan is in it. Garcia recently was cinematographer for the TWIN PEAKS movie!

LOVE FEAST (Something Weird, 69) P/D Joseph F. Robertson, S/star: Ed Wood Jr.

(THE PHOTOGRAPHER) Lost Ed Wood Jr. movies keep turning up. In this 65 minute color sex comedy, he stars (with a Shemp haircut) as Mr. Murphy. He speaks to the camera: "Now I love girls! Girls! GIRLS GIRLS!..." He calls a model agency for women. He helps one undress. She gets into bed with the second one. More and more women arrive and strip and some guys stop by too, creating a cartoonish pile of naked bodies on a bed. The big joke is that Wood is always interrupted and can't join them ("I'm gonna cry!") He makes distorted faces and goes outside and drinks several times. Eventually some women force him to wear a dog collar, put on a nightie, crawl on his knees bare assed and lick their boots. Wood was also in THE SENSUOUS WIFE (PV #12) by Robertson, who recently directed AUNTIE LEE'S MEAT PIES starring Karen Black.

A WOMAN IN LOVE (SW, 68) D/S Albert T. Viola, P/S/edit Mathias Sebald, S Jerold Brody, Joseph Sutherin

It's hard to figure who the target audience was for this talky, arty black and white drama about psycho-sexual problems made around New York. It's pretty confusing and has no nudity to speak of. Some of the cinematography is excellent though. A man (Phillip R. Allen) goes to a house in the woods and reads a letter, which leads to a narrated flashback with a fantasy sequence in it. More flashbacks show a little boy hitting a couple having sex with a stick and it all has a cosmic ending. Viola later made THE HOT BOX and ANGELS HARD AS THEY COME with Jonathon Demme.

ANTHOLOGIES

INSIDE OUT 2 (Playboy, 92) D (8 of 'em), P Alan Poul

The half hour INSIDE OUT cable TV series consists of short erotic tales, often with supernatural twists. The best short here (directed by Yuri Sivo) is a hilarious and well made takeoff of Woody Allen's ZELIG starring Kitten Natividad as a sex star. Bruce Glover is in a good segment by Nicholas Brandt. Most of the 8 tales are forgettable and Tony Randel's black and white short about masked aliens is especially pretentious. Also with Jack Carter, Buck Flowers and Lisa London.

TERRORGRAM (Monarch, 88) P/D Stephen M. Kienzie

Three people receive packages from a delivery man leading to three short horror tales with a very strong moral attitude. The director is more concerned with getting (often very confused) messages across than being scary. The first has a mean (gay?) director of what looks like a Troma movie trapped in a (hard drug-induced) nightmare version of his own movie. Women take the abusive roles and a female biker gang keep men in chains. The second is about a female TV anchorwoman who uses a hit and run death she was responsible for to further her career. She imagines a talking corpse and, of course, pays for her deeds. The last is about an abusive drinker and wife beater who had been responsible for a student being drafted back in 68. He ends up trapped in a Nam battle, is tortured and is practically talked to death by a walking corpse. The make-up is excellent and the first two stories feature some nudity.

James Earl Jones reads an introduction that is so long and overly serious that it must be a joke.

DOCS/COMPS....



FLYING SAUCERS OVER HOLLYWOOD (Atomic, 92) P/D/S Mark Carducci

This tribute to Ed Wood Jr and his "anti-masterpiece" PLAN NINE FROM OUTER SPACE has a lot of interviews, lots of toupees and covers most of the bases. PLAN NINE fans won't be disappointed. Vampira, Paul Marco and Steven Apostoloff are here along with Drew Friedman, Rudolph Grey, Harry Medved and Joe Dante, Sam Raimi, Scott Spiegel, FJA and Eric Caiden. Conrad Brooks leads a tour of the old Quality studios and Valda Hanson proves how loony she is. Also with a tribute to Tor, a look at the Don Post studios, silent footage of Wood directing and the original Chiller Theatre animation opening.

THE MAKING OF EDGE OF SANITY (UAV, 90)

P/D Paul H. Apel, S Curtis Paine

Just after Anthony Perkins died I went to Woolworth's on Broadway and saw this sell through tape looking very unreal and out of place. It was originally a TV show (part of a series). Perkins defends making remakes and sequels and "Kiko," the director of the amazing crack Dr. Jekyll movie (PV #5) talks about the problems of filming in Budapest with a multilingual cast and crew. We see the bordello set being constructed and a glass pipe scene being filmed. The same people made THE MAKING OF PHANTOM OF THE MALL (!)

GRINDHOUSE HORRORS (Ecco, 92)

Most of the over 40 trailers on this over 100 minute compilation are from the late 60s to the early 80s. You get horror, exploitation, mondo and some kung fu titles and many trailers you probably have not seen. Some highlights are SWEDEN HEAVEN AND HELL, SAVAGE ISLAND, SHOGUN ASSASSIN, DEEP RED, VIRGIN WITCH, DEATH DEALER with Henry Silva, DERANGED, STREET TRASH, THE DOLL SQUAD (with Tura Satana in pasties), CHINESE HERCULES, CULT OF THE DAMNED (great music!) and JUNGLE WARRIORS. \$21.95 to PO Box 65742, Was. DC 20035.

GREEN JELLO (Zoo) D Bill Manspeaker

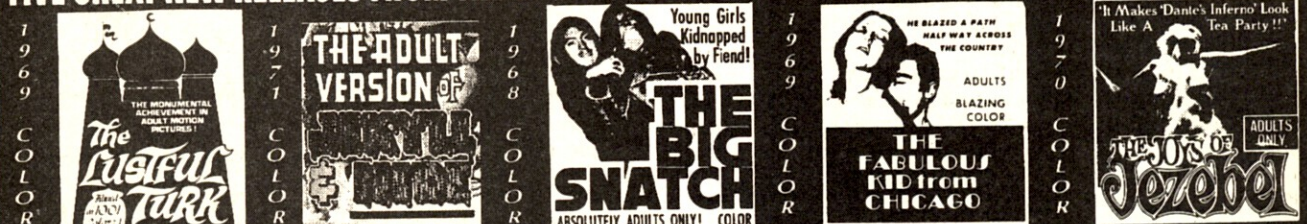
If you like Gwar or Residents videos, you should enjoy the 11 Green Jello videos that makes up this one hour tape with funny fantasy themes. "Toucan, Son of Sam" decapitates the Trix rabbit, kills the Lucky Charm leprechaun, then goes after Snap, Crackle and Pop. There's a modernized animated version of The Three Little Pigs, Cow Gods, Shitman and scenes in Hell.

Something Weird Video, Curator and conservator of the nation's consummate collection of eclectic exploitation and sexploitation movie videotapes is proud to announce it's SEXO-A-GO-GO celebration of new releases! There's something for everyone among this sexy selection of exploitation cinema! It's out of this world! It's...

SEXO-A-GO-GO!

SOMETHING WEIRD VIDEO'S EXTRAVAGANZA of FAB NEW RELEASES

FIVE GREAT NEW RELEASES FROM THE MIGHTY MONARCH OF SEXPLOITATION - DAVID F. FRIEDMAN!



Hip, Hot and 21 1967, B&W - You saw her in "Lorna", "Mudhoney", and "Hot Thills and Warm Chills"! Now see sexy Lorna Maitland seduced by a bi-sexual narcotics-dealing prostitute! Directed by Dale Berry.

Love Feast 1969, COLOR - Here's a truly incredible SWW film discovery - "Love Feast" (also known as "The Photographer") stars ED WOOD JR.! See Ed seduce sexy hippie chicks in his underwear! (It's a lot scarier than you can imagine) Dir. Joel Robertson.

Passion In The Sun 1964, BW - An escaped carnival freak abducts an exotic stripper. Nearby, foreign agents look for secret plans but we never know why. Lots of great carnival footage, strippers, freaks, murder, etc. Dir. Dale Berry.

SIN Magazine 1965, BW - Three brothers publish a men's magazine on their farm. Two of the brothers' wives have an affair, causing one of the brothers to go berserk.

Murder In Mississippi 1965, BW - An ultra-rare deep-south civil rights nude-ruffie by the creator of the "Olga" series of films. A witness to a murder is killed while a prostitute entertains the victim's brother. The sister is nearly raped and the rapist is castrated before her eyes. Dir. Joseph Mawra.

Psychopathia Sexualis 1966, BW - Definitely a sexploitation masterpiece. Produced by shockmeister Albert Zugsmith. An impotent man with a fetish for roses indiscriminately kills people (including his mother) because he was seduced by a nympho in a rose garden. Don't pass this one up!

Rent-A-Girl 1965, BW - A woman mistakenly joins a modeling agency which turns out to be a whorehouse. Involved in an orgy where she is whipped and actually branded, she is saved when police raid the joint.

The Girl From Pussycat 1967, BW - A lesbian gang plans a robbery. One of the members is promiscuous to the point of liking both sexes. They have a huge heterosexual orgy to celebrate.

She Came On The Bus 1969, BW AKA THE SICK ONES - A group of sadistic thugs and their nymphomaniac girlfriends terrorize and torture a suburban housewife and some passengers on a bus in this nude-ruffie tease flick. Dir. Kurt Leyder.

Notorious Big Sin City 1970, COLOR - This film has it all - exotic dancers, man-hungry nude sunbathers, sex with a snake, lesbians, strippers, and peeping toms.

My Sister's Biz 1970, BW - A prostitute introduces her younger sister to the business - orgies, pot parties, lesbian sex, and a bit of incest. One of the last BW nudies shot before hardcore.

Eat, Drink and Make Merrie 1969, COLOR - merrie nympho. She seduces everyone in her family and it ends up a big orgy. Another hot nude from the maker of Dracula, the Dirty Old Man.

Bell, Bare & Beautiful 1962, BW - This ultra-rare Friedman/Lewis nudist camp film is famous for its starlet - "The Queen of Burlesque", Virginia (48-24-36) Bell and the fact that she gets down to the buff. See the limbo as never before.

Shangri-La 1961, BW - "A nudist story that's different" say the ads. Join the uninhibited and unashamed at England's nudist colony "Shangri-La". Lots of volleyball and sunbathing in this rare nudist treat.

Girls Come Too 1963/66, COLOR - "Supreme court ruling. Complete nudity no longer obscene" said the court in 1965. So an ingenious film promoter dusted off a 1963 nudist movie called "Nature's

Sweethearts" starring Marie Stenger (one of Bunny Yeager's girls) and directed by Irving Klaw, and inserted "pickle and beaver" footage throughout to take advantage of the new liberal laws. A true genius! In beautiful Sex-A-Color.

Hot Girls For Men Only 1967, COLOR - Porno editor David Kerran is fired from one men's mag and gets a job at a religious publication which is a front for another sleazy skin magazine. Adults only!

Jenny - Wife Child 1965, COLOR - A Young country wife goes out on her older husband and seduces a young farmhand. Meanwhile her husband gets drunk and is seduced by the town slut.

Hot Skin And Cold Cash 1965, BW - A woman whose husband is in prison becomes a prostitute to support herself. After satisfying a beatnik, some college students and a priest, she gets into group sex. We never find out what happened to the husband. Dir. Barry Mahon.

Flesh and Lace 1965, BW - Tammy Latour plays a B-girl who gets seduced and becomes a nymphomaniac. A pimp adopts her and provides her with men, but as always, tragedy befalls her in the end. Dir. Joe Sarbo.

All My Men 1966, BW - Kim, a prostitute gets into all kinds of wacky situations with her tricks - a man who wants her to make love with another woman, another who wants her to engage in group sex, etc.

Violated Love 1967, BW - This import from Argentina has a murder mystery, a blond temptress, racketeers and the amazing "dance of the whip" strip club act.

The Spy Who Came 1969, BW - A lesbian black-mailer makes incriminating movies of a police detective with a prostitute a week before his wedding. Another ruffie.

Sandra - Making of a Woman 1970, COLOR - On the death her sicko alicie father, Sandra goes to San Fran and experiences various forms of wild sex, a lesbian encounter, a me who wears women's underwear, a sadistic motorcyclist, a psychiatrist tells her it's all perfectly normal.

Fleshpots of 42nd St 1971, COLOR - Diana L stars in this tawdry look the comings and goings of prostitutes, transvestites, hustler pimps, gays, etc. on NYC's famous street. Dir. Andy Milgrom.

The Love Object 1970, COLOR - The Roman Catholic Legion of Decency condemned this film about luscious Kim Pope's attempt to get into the movies. All the usual sleazy goings on keep the ca ing couch heated up. Dir. Don Shain.

The Seducers 1968, COLOR - Sex and mayhem t yacht with prostitute de-virginizing young man, a lesbian encounter, incest between mother a sor, a threesome and a great twisted ending.

Sinthia, The Devil's Doll 1969, COLOR - Her new mint transfer o recently discovered print of director Ray Dennis Steckler's T psychedelic nude horror occult sexploitation classic. A must highly recommended.



KISS ME QUICK
SOMETHING WEIRD VIDEO is proud to announce the first release in a new licensing deal with BOX OFFICE INTERNATIONAL PICTURES and HARRY NOVAK. Harry produced hundreds of teases and soft-core features in the 60's and 70's. KISS ME QUICK aka DR BREEDLOVE was his first film and it is a COLOR nude horror comedy of the first magnitude! You won't believe the GIRLS GIRLS GIRLS and MONSTERS TOO!

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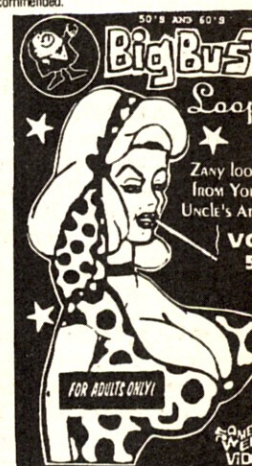
SOMETHING WEIRD VIDEO



NOT TONIGHT HENRY
SOMETHING WEIRD VIDEO is ALSO proud to announce the licensing for home video of the second nude feature ever made, the 1958 big-budget high profile color NOT TONIGHT HENRY. Produced by the legendary Ted Paramount Jr., this film was responsible for breaking down the legal barriers and opening the floodgates for all the nudies that would follow. The video print was struck from the original negative and is of pristine mint quality. A major addition to your nude library!

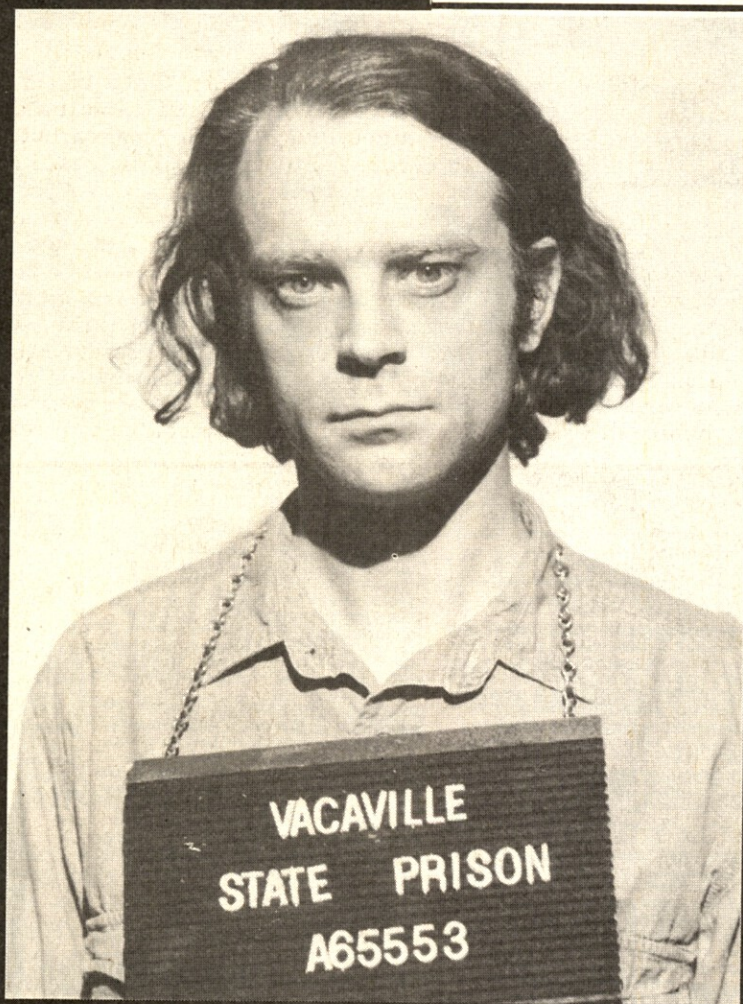
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BRAD DOURIF



Brad Dourif was born in Huntington, West Virginia (the home of Hollywood Squares host Peter Marshall) in 1950. "My mother was an actress and worked in the local theaters. She studied at the American Theater but she didn't do it professionally. The BICYCLE THIEF and THE RED BALLOON were the first movies that I really meant something to me. I was going through a difficult

time. My father passed away when I was three, and I had a stepfather at that point but you know we were still in the adjustment phase and nothing really felt right yet. So yeah, the BICYCLE THIEF was a real strong father and son theme and the RED BALLOON is just about feeling special. They were playing at the Gallery which is a place up on the top of a mountain right next to Huntington and I saw it there. My grandparents were great supporters of the Gallery. It's an art gallery right on the top of the hill in Huntington." (Note: The BICYCLE THIEF is a 1949 Italian "neo-realist" classic by DeSica. THE RED BALLOON is a famous French short from 56.)

"I just kind of went (to Marshall University) to stay out of the Vietnam War. I didn't even finish the first year. I drew a real good draft number and I left and I went to New

Interview by Dennis Daniel

So I'm sitting down in my living room watching the laserdisc of EXORCIST III. I expected it to suck but it turned out to be pretty damn scary (except for the lame studio tacked on exorcism ending). Suddenly, Brad Dourif hits the screen with a performance I found so amazing, my stomach hurt. His intensity was almost unearthly. I never realized, what a great actor he could be. I went Brad Dourif crazy after that and rented just about every video of his I could find. I realized that Dourif was more than worthy of a PSYCHOTRONIC examination. I had to talk to him. Here's the result. (D.D.)

York and I already knew about Circle Rep company so I just walked in and started working. I started building sets and I was just doing things. I started getting good. I took a year off, studied with Stamford Meisner, a member of the Group Theatre. Its different from Strasberg (method) much much simpler. There's a thing he calls the word exercise which is just - I mean you spend a year on it and its just learning simple reality is what it is." During his early New York days, Dourif was in one obscure underground film called SPLIT. "I started to get better and then I did "When You Comin' Back Red Ryder?," one of the plays that Circle Rep produced. Milos Forman saw me and cast me as Billy Babbitt in ONE FLEW OVER THE CUCKOO'S NEST. They asked me go in and audition - I did and got it. I'd actually already had it at that point. They'd already decided on me before I auditioned. Suddenly there I was working with Jack Nicholson

in my first feature film. It was great. It was heaven. I wish they were all like that.

I worked with a therapist to do that (the stuttering). I had a friend who was studying to be a speech therapist and she had somebody who was working with stutterers and I got a textbook that was just on stuttering. And it describes how stutters form and sort of formed in layers of compensating that you know finally reaches its peak where it becomes very terrifying to talk. I was pretty shy when I was young and so I did what stutterers do. I put myself in very difficult situations. I'd go to a candy counter in Grand Central Station, during rush hour, buy a bar of candy or ask for information or something like that and stutter. I just did it to really get a feeling of what a stutterer feels like. If you don't stutter it's hard work."

CUCKOO'S NEST, based on Ken Kesey's novel, was of course a huge success on all levels. It was the first feature since IT HAPPENED ONE NIGHT (34) to win all five top Oscars. Jack Nicholson starred as R. P. McMurphy with Louise Fletcher as Nurse Ratched. The support cast (mostly playing inmates of the mental hospital) was made up of an incredible group of distinct looking character actors. Some of them were Sidney Lassick, Christopher Lloyd, Michael Berryman, Danny Devito, Will Sampson, Scatman Crothers and Vincent Schiavelli. "It was shot in Salem, Oregon. Everybody knew that something really good was happening. I didn't think that that (the Oscar nomination) was going to happen. I thought I was pretty good in it - I didn't think I was that good. It was just all



very sudden. I didn't think about that, you know, because everything was exciting enough. I've just never been exposed to that kind of world before. I've been an off off Broadway actor and that was good enough for me. Once I got into it, it was kind of frightening because as they say being on top of the glass mountain I mean you aren't going to spend much time up there. So I just found all of that really terrifying. I wasn't really set up for it."

Dourif won a Golden Globe award, then a British Oscar. He was nominated for a supporting Oscar in America but it went to George Burns (!). The results were announced by Linda Blair and Ben Johnson. "I was relieved. And then I didn't have to go up and prove anything. I was glad I didn't have to go up and give a speech. I guess I felt a little letdown, I mean everybody at my table had an Oscar. You know, except for me. I was with the Cuckoo's Nest crew." Dourif is, himself, a voting member of the academy. He sees a lot of films. "Most of them. There's over 300 films a year and I certainly don't go to see a film



ONE FLEW OVER THE CUCKOO'S NEST

everyday. My wife sees everything. I mean, she sees much more films than I do. So I go and see anything that she thinks is good."

After his new found fame, Dourif was living in Woodstock, New York and went through a drug period hanging out with musicians." Sure. Yeah. It was the era of it. They were the greatest group of druggies you could ever hope for. My first wife was a musician at that point so I heard a lot of

music. I mean, I followed The Band around and when I wasn't doing that I was just listening to music all of the time. Oh, man I loved them. I play a little flute, but I never got near an instrument around those people.

Woodstock was, you know, in those days, really something. There were a lot of hippies and people who sort of felt the same way about life as I did. They call it Yupstock (now). Really the people who go there now are people who've made some money who want to have weekend houses. It burned out. The thing that would have really killed them is if they built a big hotel there and they never did that. So that was the good thing that happened. It got more and more expensive to live there. It's sad that it kind of disintegrated. There was a time there when it was really quite an extraordinary place to live."

His next acting was in a PBS TV movie called THE MOUND BUILDERS. "That's Lanford Wilson who was the leading playwright in residence at Circle Rep. Lanford's one of the greatest playwrights in our country. Yeah, he writes fantastic, doing Landford's stuff is wonderful. This thing we shot, THE MOUND BUILDERS, we taped it, we didn't even use film. I think we shot it in eight straight days of shooting. (I played) kind of a toughie you know a stud kind of a guy." GROUP PORTRAIT WITH A LADY was a French/German production about Germany before and after WWII as seen through the eyes of one woman (Romy Schneider). "Oh, it was horrible. You know it was the first time I'd ever seen the real idea of what a Prima Donna really is. Oh, (Schneider) stormed off the set, and threw tantrums and screamed and yelled. I play a Russian prisoner of war. I was the only American. It was strange (acting in Germany) and I didn't speak the language. I was trying to learn it but I never really quite succeeded. It was based on a really fantastic novel which was kind of interesting."

His second American feature film was THE EYES OF LAURA MARS, an occult mystery directed by Irvin Kershner. He played fashion photographer Faye Dunaway's ex-con chauffeur. "That was the first bad boy I played. He wasn't really wicked he was just an ex-con, he was actually a sympathetic character. We spent two weeks rewriting it, it never really quite got rewritten right. There was a lot of tension on the set. I enjoyed her (Dunaway) a lot. I also enjoyed working with Tommy Lee Jones. I don't think the two of them enjoyed working with each other though. It was just very unsure, nobody was really quite sure of the material and they were right, the material had problems. Those of us who weren't involved in all of the bad stuff were having a great time actually. You know it's great to be in New York. I was young, I was surrounded by really gorgeous women. I stayed at Hotel

Navarro which was kind of really wild hotel and by then I knew a lot of people in rock and roll and people used to come to my hotel suite and play all night. I had a real party going."

SERGEANT MALKOVICH VS. THE U.S. AIR FORCE was a critically acclaimed NBC TV movie which Dourif starred in. "Sgt. Malkovitch was a guy who had a court case declaring himself homosexual and then got the ACLU behind him to fight it to stay in the Army. I met Leonard, he's dead now. He died of AIDS. There's a guy I met, who wanted to do another movie which he never did, a bicycle movie which became BREAKING AWAY. But that's not what it was called and it was a whole other kind of movie at that point. So he said we'll do this and we'll use this to get the other movie off the ground. So I did SERGEANT MALKOVICH and that was difficult. You know, you do a lot of scenes in one day and they don't take the same kind care as when you do a film." STUDS LONIGAN was an NBC TV mini series starring Harry Hamlin. It was based on a series of novels by James T. Farrell about wayward Chicago teenagers in the depression. "It used to be a really popular thing cause it had sex themes back when books didn't have sex themes. I played a writer." It had been also been filmed in 1960 with Jack Nicholson in a supporting role.

WISE BLOOD is one of the best features Dourif has starred in and is recommended to PSYCHOTRONIC readers. John Huston directed (and acted in) the adaptation of Flannery O'Connor's Southern novel. It was a W. German production, released in America by New Line. Brad was Hazel Motes, a war vet and obsessed preacher of the "Church Without Christ." The other stars were Harry Dean Stanton as the blind preacher Asa Hawks, living with Sabbath Lilly (Amy Wright), Dan Shor (who steals a mummy) and Ned Beatty. "They called me up to play Enoch Emory (the role Shor played) and asked if I would do that. I said I would not play Enoch Emory but I wanted to play Hazel and they said just who the hell do you think you are and I didn't hear from them for a year. Then they called up and said how would you like to play Hazel Motes and I said I would be delighted. In the book she said he was a dark beggar of a figure who moved from tree to tree in the back of his mind. That's sort of the way that Hazel is. Extremely driven guy.

It needed a better first act, you really didn't know why you were looking at the film, you didn't really understand that. It didn't really ask a clear question that the film answered. Things just happened to him and I always felt that was kind of a structural problem. Plus I thought Huston was a little frightened with the poetry, and there were some things that he lost that he shouldn't



DUNE

have. If your acting in something like that, which is God difficult to do because he (Hazel) is so strange. I mean he acts so - you know he's not really coming from what's happening around him, he's overreacting to something always in his head. So that you quickly get over who the director is and it's all about the work. I will say some of the things about him I was in awe of. He certainly did know how to shoot a scene better than anybody I saw - more economically. He really knew if he had a shot. He knew it. Not much of that movie is on the cutting room floor."

"**T**hat character was really really wired. He was just always on the edge, so I was just always on the edge. He just took everything out of me. We would shoot two scenes a day but we would finish, thank God, we would finish at 3:30, 4, 5 o'clock, latest. And we'd get up at 7 or so and we'd get our first shot off by lunch time by 12:30, one o'clock we'd finished our first shot, and we'd go and just pop off the second. Sometimes we were finished in three hours, so we were fast. I identified with him in certain ways, I can be obsessive about things and all that kind of stuff I can identify with. I don't think I was quite as haunted as the character. What he wanted to do was see beyond his body, he wanted to see beyond mind, he wanted to see beyond where he was - he tortured himself in order to bring

himself to some kind of life. "Huston saw it as some sort of existential rebellion and then we had a big talk about that. I told him I didn't understand what an existential rebellion meant, really. And I said, besides that, look where it says here in the script - I need to adjourn this rehearsal, let's talk. So he came back and he said: Jesus wins. That's what happens in the movie - Jesus beats him. The figure in the back of his mind that he keeps fighting beats him. My feeling is is that it doesn't. It's a non-intellectual approach, it was the only way he knew how. It was the way he was taught, it was his only way of expressing it. He was brought up in a Pentecostal world, which was incidentally not Catholic, it was something else. And they really mutilated themselves and did things to themselves so he mutilated himself and did things to himself because he really wanted to. He blinded himself because he wanted to see. He wanted to really live an authentic life. He was always a saint. I think he was trying to really be with the most authentic part of himself. He was really trying to express that - he was always heavily spiritual and he was really trying to express it and did so in the only way that he knew how. He would rather have died than be brought back to a world in the temple. He wanted a total spiritual world. It became being able to pull this thing off or not. Just going and showing up and really trying to do the best that I could every single day."

Another TV movie was GUYANA TRAGEDY: THE STORY OF JIM JONES for CBS. Powers Boothe starred. It aired the same year that GUYANA, CULT OF THE DAMNED (from Mexico) played theatres. "That was definitely just a job. I played the doctor who mixed the poisons together. Ned Beatty was in that as well and Ned was so mad at one point he called everyone together to have a strike. He just said - at one point he was so angry he said what happened at Jonestown was bad enough - what we're doing is worse. I thought it was kind of silly of him, frankly. I don't think it's a straight exploitation, it was like a docudrama it was trying to get to the bottom of what happened."



DUNE

During the next few years, Dourif ended up in three of the most expensive financial flop movies of all time. He was always a supporting player and always did his parts with conviction. All three features were costume epics and all have their defenders and fans. They were HEAVEN'S GATE (80), RAGTIME (81) and DUNE (84). He was a Polish immigrant in Michael Cimino's HEAVEN'S GATE. "Well, first of all I had read the script and was being considered for a part in THE DEER HUNTER, but I wanted to play another part in it but it didn't work out. But when I read the script, I thought, well there's some problems with it but it's pretty good. He took it further than what the script was. It was a better film than the script. So I thought Geez this guy it great. I read Heaven's Gate and the script was a mess. It was a movie about the Johnson County War. Basically what happened was during the Johnson County Wars there was a Homesteading act which allowed people to go across the country and if they roped out a piece of territory. There were these cattlemen who've basically been bequeathed this land by grants from kings and so forth who were not going to give it up.

The first years of homesteading, there were branded maverick cattle and people would be starving and they would kill the cattle and they'd bring them home and eat them. If you were caught killing a cow you were fined. So they made a list of everyone who had been fined and they went out - the cattlemen's association - and got the governor to declare the state of Wyoming a state of anarchy and they got themselves fifty gunslingers from Texas and brought them back and just started shooting people. There was a town meeting just like in the movie. It really was good guys against the bad guys. I had a small part but it was at a crucial moment. I had a scene in HEAVEN'S GATE which I think is one of the best scenes I've ever done in my life. I am really proud of it. There's a scene where I give a speech to the town and it's really pretty compassionate."

RAGTIME, directed by Milos Foreman was a story of various characters (real and fictional) in America, 1906. "I enjoyed the work pretty much. That was the second huge economic disaster. No specific stories. I stopped drinking on that film. I quit everything. At the point I had a drugs and drinking problem. It all stopped on RAGTIME. I realized I had a problem and just sort of enjoyed it for a long time and

then about the time I was doing HEAVEN'S GATE it just wasn't much fun anymore. So I stopped and that was it. My wife went in to the Betty Ford Center and I went there." Foreman later invited Dourif to teach at Columbia, which he did for five years.

Before DUNE, he was in a ABC TV movie, I DESIRE. "I played a vampire, it was kind of fun to. It starred the Dr. Pepper guy (David Naughton)." David Lynch's adaptation of DUNE was Dourif's first theatrical release in three years. "It was an economic disaster for the studio. Not for Dino De Laurentiis, it was an economic disaster for Universal Pictures. I wasn't confused, but it certainly may have been confusing for the audience. I was a Mentac and Mentacs are espionage people who are really in charge of secret service. They drink Safu juice, a derivative of spices and it turns your mind on heavily. And the discipline of a Mentac is to be able to handle it. I had fun doing it because I had to make-up a lot of stuff to make sense of it. Just venting all these ideas about it. I wasn't sure it was going to be a success, I hoped it would. Certainly visually the sets were incredible - the whole way he saw the movie was wonderful. Visually it's pretty exciting. Some of the special effects as they

turned out were very uneven: some were good, some were really awful. The second act was just really awful, I thought."

"**W**hen I first met Lynch, this was during DUNE, I shook his hand and he was at lunch sitting with Raffaella (Delaurentiis) and he leans across the table and says 'How do you feel about actors having surgery done on them?' And I went 'Oh my God.' And I said 'Its fine as long as it isn't me. Somebody wants to have surgery done on them that's their thing, you know?' And there was just this long discussion about - he wanted the guy that played the Duke (Jurgen Prochnow) to put a tube through his cheek to put out the poison gas. He wanted him to have some kind of surgery and it was just mad, it was just insane. I mean I couldn't believe he was expending this much - and it got to be like this thing, you know to the point where a couple of weeks later I was sitting down and I see his back and Raffaella's back sitting next to each other. And he going 'But Raf.' And she's going 'But they said no. They said absolutely no and there's no way it's going to happen.' Needless to say, Raffaella's sanity prevailed. They did it with mirrors finally." Dourif was also in a Toto video for "Stranger In Town," filmed just after DUNE.

IMPURE THOUGHTS, about four Catholic men who go to Hell was next. "Well it was a really small low-budget film - shot it in a week and we went in and rewrote and found something that we liked and just kind of shot it and it turned out better than I thought it would. I didn't think it was a great film by any stretch of the imagination but I thought it was kind of nice. It was about purgatory. It was written by a Catholic. Its about these four guys sitting around in purgatory trying to figure out why they were four people together and it was some little tiny sin they had committed that they had all forgotten about. And they kind of go over their lives, you know. They had all gotten together and drank some sacramental wine when they weren't supposed to and they didn't confess it as a sin. They were acolytes and it was at the time

when John Kennedy was assassinated so they just forgot about it."

The next TV movie was VENGEANCE: THE STORY OF TONY CIMINO, set in South Carolina. "They offered it to me and I did it. It starred Brad Davis. It was about was a guy whose father was gunned down by some really pathological black kid. Came in and just shot his father down and stole 37 dollars and the guy wanted him executed. There was no death penalty in the state and he wasn't happy with how the state was going about it so he just had him killed (in prison). I played the guy that killed him. The guy in real life was a real slimeball, a really horrible man."



THE EXORCIST III

Dourif had a small role (as Raymond) in Lynch's BLUE VELVET. "I didn't have anything else to do so I did it. It was that simple. And I like David, I mean I think he's a great guy. I wished I had a bigger part myself. But I thought there was some good work going on. I just think the world of Laura Dern. She's a great actress. I think she's one of the greatest actresses in the country. I just thought she was brilliant in WILD AT HEART. Dourif was offered a part in Lynch's TWIN PEAKS series. "I would have

done the TV series. I had a movie and I couldn't get out of it." He was also offered a part in WILD AT HEART "Small part, I didn't want to do it."

Dourif and his family had moved to the Palm Springs area, then Beverly Hills in 1986. He and his (second) wife have two daughters. He started acting in several features a year. "I did all these killers on television and there was just a year when I was just killing people all over the place. I did a lot of little things. I just did a bunch of stuff, just little stuff. Killer, killer, killer, killer, yeah. It was okay for a while. I told David when I did DUNE, the reason that I don't want to do this, because I turned it down at first, I said the reason why I don't want to do it is because I don't want to play a sociopath. If I do that that's all I'll play. And I was right, that's exactly what happened. I just knew that I have a perfect kind of intensity for those kind of parts. And I gotta eat, so after that I just fell into them, I started



doing them. I try to shrug it off and wait until something better comes along but after a while man it gets a little depressing. Film, not TV is really where my heart is."

One of his most bizarre roles was in **SONNY BOY** (PV #10), which you should run out and try to rent. The movie is about a "family" of New Mexico criminals that raise a kidnapped baby to be a teenage "animal" killer. Dourif is incredible as Weasel, the kidnapper, who keeps changing extreme hairstyles. "The whole thing that sells the passage of time is that Weasel is always in the current costume of the day - always doing the current thing. I thought it was the first real heavy-metal fable. That's what I call it. It was just wild. It was shot in Deming, New Mexico. I had a ball doing that. I didn't really quite understand it but I was drawn to it. And I always wanted to play somebody - like a really Weasel-y cowardly guy. And the part was just so much fun. One problem was they were supposed to burn down the house. And the guy who owned the house was going to let them burn it down because there was nothing left of it. But he decided that he wasn't going to. They couldn't burn down the house. The pyramid is what they burned down and it just didn't make any sense. They needed to burn down the house, because if they burned it you could see him surviving. But no-one could see him surviving that fire. It just absolutely was ridiculous."

SONNY BOY reunited Dourif with Sidney Lassick (**CUCKOO'S NEST**) and Paul Smith (**DUNE**). David Carradine acts in drag. "Carradine was hysterically funny. That was one of the funniest things I've ever seen him do. He was too much and he really did it just right. The thing was, he had false teeth and when he would take them out it was just really funny. And, you know, he's a wonderful musician and he's just fun to be around. He's in drag. He has his own voice and he's just in drag. There's a scene where he gets an inner tube and fills it full of milk so that he can breast-feed the baby. Sidney Lassick is like he is in movies. That's the way Sidney is. Sidney is....really kind of out there. Paul Smith and I never really became close. I mean I like him and we talked a lot. But we never really became close friends. He didn't get along with the director (Robert Martin Carol) very much so there was that kind of Paul Smith tension on the set, I thought. He was huge, he was really overweight. He's much thinner now. He looks like a mere shadow of his former self. He's a really much older mellow looking guy."

Director Tom Holland cast him as a killer in **FATAL BEAUTY**, a Whoopi Goldberg movie with Sam Elliot. "And later he cast me as Chucky. Tom and Whoopi hated each other, it was a very tense set. I've never seen two people hate each other more. I don't think she liked him from the get-go, and second of all Whoopi wanted to do an anti-drug film and that's not

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what that film was." MISSISSIPPI BURNING was Alan Parker's movie about racial problems in the South during the 60s. Dourif played a racist deputy sheriff. "I think this was a guy who was really reacting out of a sense of failure in himself - he really didn't feel like he was leadership material. I went down to Mississippi to audition for that. I auditioned twice for it - I auditioned in LA and in Mississippi." Gene Hackman and Willem Dafoe starred as FBI agents. Dourif didn't last long onscreen in the horror hit CHILD'S PLAY, but he is the voice of Chuckie, the doll with the soul of a human murderer. "It really caught the imaginations of people. They were shocked at what a success it was. The first one was number-one grossing film for like four or five weeks running. It made a lot of money."

"I went to Ireland, and went to Belfast for HIDDEN AGENDA. You know I think Belfast is less of a war zone than East LA. I played a lawyer who got killed - he gets a tape and gets shot." A much criticized horror movie that Dourif starred in was Tobe Hooper's SPONTANEOUS COMBUSTION. He's a guy who flames up because he was conceived during an Atomic bomb blast. "It just didn't work. But he's

an original. I love Toby. I mean he started a genre. Probably billions of dollars were made off of what he started with the TEXAS CHAINSAW MASSACRE." GRIM PRAIRIE TALES (PV #12) is a horror western anthology with good linking segments with Dourif and James Earl Jones. "James tells stories. Telling ghost stories out in the old West. I listen to him and I tell one of the stories. I liked that movie. A lot of people like it. It didn't do very well because it didn't have any publicity behind it. The entire budget for the nationwide release was like \$120,000 dollars." Dourif as a rat catcher was the only reason to sit through GRAVEYARD SHIFT. "Horror is a popular genre right now. People love horror films and there are a lot of them being made. Stephen King introduced himself and phht, he was gone. And I had never read a Stephen King book before that and I've finally read my first one. 'It.' I think he's really pretty talented."

Another troubled production with an incredible Dourif performance was EXORCIST III, which almost seems more like a sequel to William Peter Blatty's THE NINTH CONFIGURATION ("I loved that movie") than THE EXORCIST. The high point is Dourif's

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SOME TV: MIAMI VICE, MOONLIGHTING, SPENCER FOR HIRE, THE EQUALIZER, THE HITCHHIKER, TALES OF THE UNEXPECTED, MURDER SHE WROTE, THE CLASS OF '61.

monologue, delivered in a straight jacket while his ankles are strapped to the floor. "It's just that I had to do it a bunch of times - the first time I did the second one - the long one- it didn't work and we reshot it and it worked. The second time it worked really, really well. And then they did a demographic study of it and they said "Oh, my god we've got to get Jason Miller in this thing and so they said, look, we're going to reshoot and we're going to put Jason Miller in it. And then they put him in it and it didn't work and they said well, we've got this idea so we will use both of you but we've changed the set so you need to come back and reshoot. So I had like a day and I went back and reshot it. I had a day's preparation that's all I had. I hadn't shot it for a year and then I had to go back and relearn it and do it in a day. I wished I'd had the older version. I was better, but it's fine. It's good, strong work. It was hard work. And you can imagine poor George having to sit through this thing because he sat through me doing it twice, you know, then he sat through Jason Miller doing it. And then he had to come back and sit through me doing it again. You know, so he was literally in hell. I really felt sorry for him, you know. I was like, God, I hope this is the last take. Poor George. At first I was really scared, but....he's a neat guy. I like him. He's kinda funny and you know he is fun once he gets into it. Once his motor turns on he really has a good time. The bad tacked-on ending just ruined it for me. I just went 'Oh, shit..' In the end

when the birds fly you couldn't give a shit. I mean, you said 'So what.' It's not a terrible experience watching it but it really could have been something."



BODY PARTS

Another horror movie with an inspired Dourif performance was **BODY PARTS** by Eric Red. He plays a mediocre artist who becomes a hit painting horrifying scenes of death after he receives a transplanted arm. A

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recent non-horror part was in Spike Lee's JUNGLE FEVER. "He just called me up and he wanted me to do it. I said okay. I read it and I was on my way to a shoot and I was doing, like, three films at one time - and I was on my way and I stopped by and he gave me a script and I read it and I said I want to do it - so I did it. Again it was a pretty small part. He is a superb filmmaker. There's no question about it. I would want to, if I was going to work with Spike Lee, I would want to do something where I really felt what I did really had something to do with the film."

"**S** CREAM OF STONE is by Werner Herzog. It's about Mountain climbing" and his character is "Just wacky, just crazy, kind of harmless crazy. CHAIN DANCE (from Canada) is about a guy with cerebral palsy and a prisoner. I play the guy with cerebral palsy and the guy who wrote the film (Michael Ironside) plays the lead. MURDER BLUES is a murder-mystery. I supposed you

'Brad Dourif shouldn't be doing these roles anymore. He does it good, but he shouldn't be doing it anymore.' Which is fine. Find me a job doing something else and I'll do it. And find me a part that's as interesting to play as this."

Brad Dourif works more these days than ever before. Many completed Dourif features haven't been released yet in America (or on tape). He doesn't dwell on the roles. "That's it. Listen, once you've finished - it's over. Go on to the next thing - life's not lived in the past or the future. You better have fun with what you're doing now." FINAL JUDGEMENT is a Roger Corman production. In TRAUMA, filmed in Minneapolis, Dourif is a victim (killed by the hands of director Dario Argento). In DEAD CERTAIN (co-starring Francesco Quinn), he's a psycho killer.

After an Oscar nomination and 17 years of film work, Dourif is not considered a star.

"Well, on one side who wants to not be able to go anywhere? I can go wherever I want to and I get recognized but I don't get bothered. So that's nice. On the other side of that I would like to be really wealthy and not have to worry about my next job. If you have a lot of money one thing you can do is wait things out. And if you're hot you get better scripts. It's a catch 22, you always lose something and you always gain something if you want to think about it that way. I'm lucky. I mean I'm doing what I want to do. I loved Edgar Allen Poe when I was growing up, he was one of my favorite writers. I like macabre and supernatural



GRAVEYARD SHIFT

could call it a thriller. There's some fairly bloody stuff in it. I play the guy who is the prime suspect. LONDON KILLS ME is about the last three days of a homeless junkie in England. He is given a job but he is told he has to get some new boots. It's his adventures up until the time he gets his job. My part is very small." The director is Hanif Kereishi who wrote MY BEAUTIFUL LAUNDERETTE. "I play the lead in THE HORSEPLAYER and its about a guy who shouldn't have been allowed out of prison. He's a murderer. It's one of those things where I get the review that says

kinds of things. I've always been very fascinated by that. I don't go and look at horror films, though, because they scare me too much. I'm not worried because my theory is that there is a certain snot-ism in the industry and I'm not going to say that isn't real - so there's a lot of things because I do that I don't get because 'Oh, Brad does horror films.' But then there are a lot of people who are really good who just want to work with me because I'm good. And I get those jobs."

Special thanks to Richard Henderson and Barry Monush.

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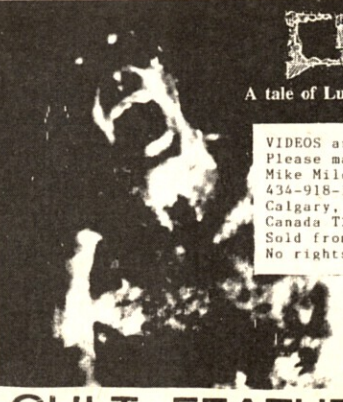
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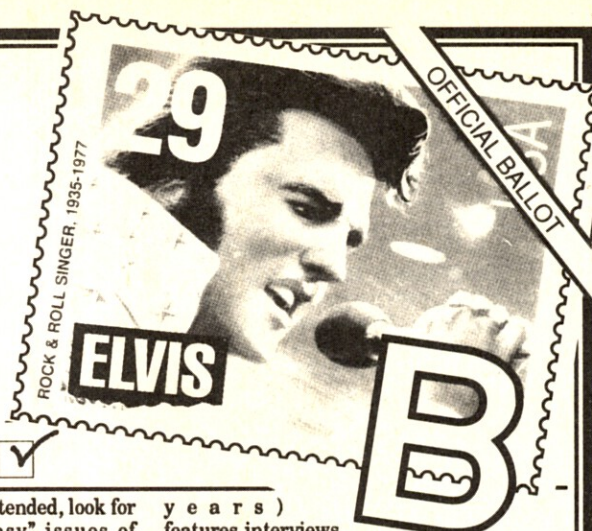
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- ☐ Bad Taste ('88)
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- ☐ Big Doll House ('71) Pam Grier, Jack Hill directs
- ☐ Black Christmas ('74) Olivia Hussey
- ☐ Blood on Satan's Claw ('70) Patrick Wymark
- ☐ Bloodbath at the House of Death ('85) Vincent Price
- ☐ The Boogey Man ('80) John Carradine
- ☐ The Brood ('79) David Cronenberg directs
- ☐ Buried Alive ('79) Joe D'Amato directs
- ☐ Caged Heat! ('74) Barbara Steele prison epic
- ☐ Chained Heat ('83) Linda Blair, Sybil Danning
- ☐ A Chinese Ghost Story ('84) Letterboxed
- ☐ Circus of Horrors ('89) Yvonne Monieau/Yvonne Roman
- ☐ Count Dracula ('79) Louis Jordan/Uncut on T-160
- ☐ Crawlspace ('86) Klaus Kinski
- ☐ Craze ('74) Jack Palance
- ☐ Critsmen ('74) Paul Naschy
- ☐ The Curse of the Crimson Altar ('68) Karloff, Lee, Steele
- ☐ The Day After Halloween ('79)
- ☐ Deadly Sanctuary ('69) Jack Palance does DeSaide
- ☐ Dead Pit ('89)
- ☐ Death Dream ('72) Bob Clark directs
- ☐ Death Warmup ('84)
- ☐ The Demons ('72) Jess Franco. Sex-crazed nuns
- ☐ Devil Fish ('84) Umberto Lenzi directs
- ☐ The Devil's Rain ('71) Letterboxed
- ☐ The Doctor and the Devils ('83) Timothy Dalton
- ☐ Domonique ('78)
- ☐ Don't Go in the House ('80)
- ☐ Doomwatch ('72) Tigron Films
- ☐ Door-To-Door Maniac ('61) Johnny Cash
- ☐ The Doom That Dripped Blood ('81)
- ☐ Dr. Jekyll et les Femmes ('81) Letterboxed, Udo Kier
- ☐ Dracula Sucks ('79) (X) Annette Haven, Jamie Gillis
- ☐ The Emerald Jungle ('80) Umberto Lenzi directs
- ☐ Encounter of the Spooky Kind II ('90) LbX, Asian Iconor
- ☐ Erotizze ('83) Kitten Natividad sweats
- ☐ Escape from Women's Prison ('76) Conrad Brodrecht directs
- ☐ The Evil of Dracula ('75) Japanese horror
- ☐ Exorcism ('74) Paul Naschy
- ☐ The Face of Fu Manchu ('65) Christopher Lee
- ☐ Fiend ('83) George Stover
- ☐ The Final Terror ('81) Daryl Hannah, Rachel Ward
- ☐ The First Nude Musical ('76) Cindy Williams
- ☐ Flesh Gordon ('72) X version
- ☐ Frankenstein 1980 ('73) John Richardson
- ☐ Frigidaire ('74) Peter Walker directs
- ☐ From Beyond the Grave ('73) Amicus omnibus
- ☐ The Grim Reaper ('80) Joe D'Amato directs
- ☐ Helltrain ('77) Jess Franco/Nazis abuse babes!
- ☐ Hercules ('59) Letterboxed with Steve Reeves
- ☐ Highlander ('86) Uncut UK Print
- ☐ Homicidal ('61) William Castle directs
- ☐ House of the Long Shadows ('82) Peter Walker directs
- ☐ Hudra ('84) Amazon women action
- ☐ I Dismember Mama ('72)
- ☐ The Innocents ('61)
- ☐ The Island of Lost Souls ('32) Bela Lugosi
- ☐ Jack the Ripper ('76) Jess Franco/Klaus Kinski
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- ☐ Let Sleeping Corpses Lie ('74) Letterboxed, uncut
- ☐ Love Me Deadly ('72) Necrophilism
- ☐ Mad Doctor of Blood Island ('69) John Ashley
- ☐ Man From Deep River ('77) Umberto Lenzi directs
- ☐ Mansion of the Doomed ('76) Michael Palaki directs
- ☐ Mark of the Devil, Part II ('72) Banned in 19 countries!
- ☐ Master of the World ('61) Vincent Price
- ☐ Naked Super Witches of the Rio Armae ('77) Jess Franco
- ☐ Naked Warriors ('83) Sara Bay & Pam Grier
- ☐ The Nightcomers ('71) Brando & Beacham
- ☐ Nocturna ('78) Vampire disco queen Nai Bonet
- ☐ Oryg of the Dead ('65) Ed Wood & Criswell
- ☐ OSA ('85) Apocalyptic sci-fi
- ☐ The Perils of Gwenndolene ('84) Tawny Kitaen
- ☐ Pieces ('81) Christopher & Lynda Day George
- ☐ Prehistoric Women ('50)
- ☐ Rabid ('77) Marilyn Chambers/Cronenberg directs
- ☐ Reform School Girls ('85) Sybil Danning, Wendy O. Williams
- ☐ Savage Streets ('85) Linda Blair & Linnea Quigley
- ☐ Savages ('72)
- ☐ Schizo ('76) Peter Walker directs
- ☐ Schizoid ('80) Klaus Kinski
- ☐ The Sect ('90) Dario Argento
- ☐ The Skull ('64) Cushing & Lee/Amicus horror
- ☐ Slaughter Hotel ('71) Klaus Kinski, Sarah Bay
- ☐ Slumber Party Massacre ('82)
- ☐ The Story of O ('75) Corinne Clery in bondage (X)
- ☐ SS Experiment: Love Camp ('76) Sergio Garrone directs
- ☐ Street Trash ('88)
- ☐ Superstition ('82)
- ☐ Sweet Sugar ('72) Phyllis Davis behind bars-uncut
- ☐ Tanya's Island ('80) Vanity & Rick Baker's ape
- ☐ Theater of Death ('66) Christopher Lee
- ☐ They Saved Hitler's Brain ('63)
- ☐ Torture Garden ('67) More Amicus omnibus
- ☐ Tourist Trap ('79) Chuck Connors, Tanya Roberts
- ☐ Tower of London ('62) Vincent Price
- ☐ Trap Them & Kill Them ('79) Joe D'Amato directs
- ☐ The Twilight People ('72) John Ashley & Pam Grier
- ☐ Two Evil Eyes ('89) Dario Argento
- ☐ The Undead ('56) Roger Corman directs/Allison Hayes
- ☐ Unhinged ('83) Unrated version
- ☐ Vengeance of Fu Manchu ('67) Christopher Lee
- ☐ White Cannibal Queen ('79) Jess Franco
- ☐ The Wicker Man ('72) Christopher Lee & Ingrid Pitt
- ☐ X-The Man with the X-Ray Eyes ('63/AF)
- ☐ Zu, Warriors of the Magic Mountain ('89) LbX, Asian

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Fanzine 9

MY CHOICE IS ☒



These are just some of the (mostly movie related) fanzines (and magazines) we received recently from various places. Write to them for prices, subscription rates or other info. If your zine hasn't been listed in this column yet, maybe it's because you haven't sent us recent issues. Note: ETC (European Trash Cinema) and ATC (Asian Trash Cinema) are on hold for a while. The home of the Florida publisher was wiped out by Hurricane Andrew. Editor Craig Ledbetter promises new issues in '93.

ANSWER ME! (#2, \$4.50 ppd.) This zine is 100 pages of a wide spectrum of controversy, shock, bad taste and hate with a yellow cover that demands attention. The feature many will want #2 for is an informative and numbing alphabetical mass murderers top 100 guide, complete with photos. There's a brief Ray Dennis Steckler interview and reviews of many of his movies. Some other interviews are with David Duke, Anton Lavey and Al Goldstein and there's a feature on Vietnamese gangs in America. Jim Goad, 6520 Selma Ave. #1171, Hollywood, CA 90028. **CRIME BEAT** (Nov., #11, \$2.50) It's easy to miss this newstand monthly (it looks like an upscale National Enquirer) but you should check it out. Besides detailed true crime and serial killer articles, there's always some interesting movie reviews. Many **PSYCHOTRONIC** readers will be familiar with the people behind **Crime Beat**. The managing editor is now Bob Martin (Uncle Bob from Fangoria). Editor T.E.D. Klein used to do the *Twilight Zone* magazine and contributors include Maitland McDonagh (author of the *Dario Argento* book) and John Marr (Murder Can Be Fun). Write to 10 East 39th St. #1127, NYC, 10016 for subscription or back issue info. **FEMME FATALES** (#2, \$5.50) This slick quarterly newstand magazine is published by Frederick S. Clarke and has the exact same look as his long running *Cinefantastique*. Some illustrated articles/interviews are on Monique Gabrielle, Kathleen Kinmont, Elvira, Delia Shepard, Sharon Stone and covergirl Sybil Daning. The photos (often in color) are bikini or "cheesecake" shots. Rumors of other new all "scream queen" publications have been around for a while, but meanwhile, if you want to see these

actresses naked as nature intended, look for special "Women of Fantasy" issues of *Celebrity Sleuth* (#4 is due soon.) **GORE GAZETTE** (#107, \$1) Rick Sullivan's zine doesn't come out on any kind of schedule anymore, but it's still going strong and offending people whenever possible after nearly 13 years. Nearly half the latest issue's 13 pgs. is an eye opening editorial "Fanzine editors go to war!" The rest is

years) features interviews with Vampira and Gerrit Graham and some reviews. Write PO Box 539, Hollywood, CA 90028 or better yet, stop by the store (see ad). **INDEPENDENT VIDEO** (#3, \$2) The world of low budget filmmaking is explored in this 28 pg. zine. Articles are about distribution, financing and FX and titles covered include Cleveland's *Bride Of The Killer Nerd*, *Smoke Crazy* from North Carolina, *Dead Meat* from Chicago and *Ranko* from Australia. James Stanger, PO Box 219, West Islip, NY 11795. **M.A.M.A.** (Martial Arts Movie Associates) (#26) The latest 20 pg. issue of this quarterly features video reviews, Tomisaburo Wakayama and an interview with Sammo Hung (including filmography). \$10 for four issues to William Connolly, 6635 DeLongpre 34, Hollywood, CA 90028. **NO NAME** (#2, \$2) 12 pgs. of video reviews, the new Danzig album and Dave Szurek. Write John Monsees, 6-24 160th St. Beechurst, NY 11357.

SCARLET STREET (#8, \$4.95) This quarterly has gotten huge (106 pgs. including ads.) The latest has interviews with John Moulder-Brown, Peter Cushing and Christopher Lee and covers recent and past vampire movies and *Sherlock Holmes* on TV (as always). R. H. Enterprises, PO Box 604, Glen Rock, New Jersey 07452. **SCAREPHANELIA** (#109, .75¢) Like The *Gore Gazette*, this 13 digest size page zine has been around for quite a while, isn't published as often as it used to be anymore, is mostly reviews and covers theatrical releases when possible. Gingold is managing editor of *Fangoria* and *Gorezone*, so the comparison ends there. Also with a useful merchandising (soundtracks and novelizations) update. It's \$7.50 per year from Michael Gingold, PO Box 489, Murray Hill St., NYC 10156. **SKAM** (#11, \$3) The only known zine from the 50th state, is the best place to read about recent Hong Kong features. All the latest from Tsui Hark, John Woo, Jackie Chan and other big names are reviewed and rated (with credits) and some non-Asian movies are reviewed too. Updated filmographies are included for actresses like Moon Lee (the *Angel* series), Michelle Khan and Yukari Oshima. It's 40



about 30 recent movie reviews (usually theatrical.) 469 Hazel St., Clifton, N. J. 07011.

HIGHBALL (#1, \$6.95) Dave Todarello and the people behind *Monster* (PV #13) are the first to do a zine just on old adults only movies. It's 70 pgs. with a classy/trashy cover that perfectly imitates a 50's men's magazine. There are good interviews with David F. Friedman, Barry Mahon, T.V. Mikels, Lee Frost (a reprint) plus video reviews and articles on Bardot and 70's German school report movies. Write MPO Box 67, Oberlin, Ohio 44074, but from what I hear, this will be sold out by the time you do. **HOLLYWOOD BOOK & POSTER NEWS** (#11, free) Eric Caiden's 6 page store newsletter (the first issue in several

pgs. including a supplement. Richard Akiyama, PO Box 240226, Honolulu, Hawaii 96824-0226. **SPAGHETTI CINEMA** (#50, \$5 ppd.) This zine dedicated to Italian movies (westerns, spy, musclemen, horror...) has been published for eight years now. It's a fanzine in the best possible way with lots of reader input. The latest (50 pgs.) includes a look back at the previous issues, readers polls for best movies (and back issues) and as usual, detailed and informative letters. The address is the same as M.A.M.A. **WESTERNS... ALL'ITALIANA!** (#34) The latest (34 pg.) issue includes Italian western movie and soundtrack reviews, obits and letters. #33 was a special all Klaus Kinski western issue. He was in over 20! \$20 for four issue. Tom Betts, PO Box 25042, Anaheim, CA 92825. **WET PAINT** (#35, \$2) 34 pgs, digest size. This issue has articles on German expressionism and Dr. Who, details of the bootlegged "directors cut" of *Silence Of The Lambs* and reviews of recent features. Jeff Smith, 1817 Oates Dr., #529, Mesquite, TX 75150. A special large size best of issue is also available for \$6.

FOREIGN:

FUSION FANTASY (#4) This is 64 pgs. (in French) and features Jesus Franco star Anne Lippert (with filmography), American serials, Italian westerns, and something you won't find elsewhere, muscleman



movies from Turkey. Jean-Marc Baurit, Ruete de Vaumoreau, 79370 Fressines, France. **HORROR PICTURES - ABBOTT AND COSTELLO** (42 francs). Most of the comedy teams movies are illustrated with photos or rare posters and lobby cards (some in color) poster reproductions in 40 digest size pgs. Horror comedies are given more attention of course. The next issue is a best of Argento, then Al Adamson. Gerard Noel, 90 Rue Ghandi, 46000 Cahors, France.

RUTA 66 (#78, 350 ptas.) This cool 68 page monthly (in Spanish) is mostly about rock and roll (old and new) but always adds articles like (in this issue): Russ Meyer (interview and reviews). Also with articles on Sterling Morrison, Hank Williams, The Yardbirds, Kim Fowley and Johnny Thunders E/Aribu 282-284, 08006 Barcelona, Spain. **SHE** (#1, \$4) Here's a great idea, a zine dedicated to "Tough Movies - Tougher Women." Articles are on 40s and 50s movie cat fights and the Mexican Las Luchadoras series. It's 42 digest size pgs. and includes retitled video info and lots of reviews and ads. Cameron Scholes, 24 Wesley St. W. #408, Toronto, Ontario, Canada M4Y 1G1. **SUB-TERRENEA** (#8, \$4) This 52 pg., digest size zine hadn't been published for over a year. The latest features a detailed George Hilton filmography (the western star from Uruguay recently played a vampire in a Lamberto Bava movie), video reviews and the Toronto Video Scene. Jason Grey, 47 Thorncliffe Pk. Dr. #609 Toronto, Ontario, Canada M4H-1J5. **TRASH COMPACTOR** (Vol. 2, #6, \$3.75) Here's another fine Canadian zine that went away for a while. It's got a special blaxploitation section, part two of a John Ashley interview and Ann Margaret movies and more, in 44 pgs. 253 College St. #108, Toronto, Ontario, Canada M5T 1R5.

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Welcome to my 11th consecutive Psychotronic ad. Thanks to all who have ordered in the past. This ad contains the strongest lineup of titles to date. Please check out the list carefully, although the type is small you will discover many worthwhile titles. Many prices have been reduced for this ad as there are some titles that are being closed out. If there is anything you're looking for that you don't see feel free to write or call, I may have it or be able to get it for you. Some of these titles have been discontinued and are unlikely to be reissued. Several are hard to find imports. All were recorded in 3F. All are guaranteed against defects. Where the titles have been changed for video the original title is given in parenthesis if known. Discounts: 5 or more pieces - 5% 10 or more - 10%, 20 or more - 20%. Orders usually shipped within one or two days. Any titles sold out will be immediately refunded. Money orders preferred, checks may require time to clear. UPS shipping: \$1.50 first tape, 50¢ ea. additional. UPS 2nd Day Air: \$6 first tape, \$1 ea. additional. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. (508)775-6500

Private Parts - Great black comedy. Paul Bartel \$29. The Scavengers - Frost/Cresse sex western \$25. Child Bride - Complete version w/nudity. Archive print. An exploitation classic \$29. Santa Sangre - Alejandro Jodorowsky's most Fellini-like \$29. Blood on Satan's Claw - Superior erotic horror \$29. The Devil's Female (Magdalena - Possessed by the Devil) - Hysterical German post-Exorcist. Similar to The Sexorcist \$33. The Candy Snatchers - One of the best exploiters of the 70's. Susan Sennet \$29. Last House on the Left - Longest version available \$33. Amazon Jail - Good WIP \$29. Emanuelle in the Country - Laura Gemser \$29. Emanuelle on Taboo Island - Laura Gemser \$33. Driller Killer - Grim Del Ferrara \$29. Hellhole Women (Sadomania) - Jesse Franco \$33. Hot Subblegum - Israeli teen sexer \$25. The Lickerish Quartet - Radley Metzger \$29. Mirrors - Psychological horror. Kitty Winn \$25. The Mothers - Jayne Kennedy \$27. Kiss Daddy Goodbye - Fabian \$27. Soft Touch - Jennifer Inch \$27. Sinners' Blood - 70's exploitation/biker \$23. God's Gun - Sybil Danning \$25. Bloodsucking Freaks - Rude \$29. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Spaghetti Western Closeout - 8 diff. Italian 60's - early 70's. All 8 for \$59. Trick or Treats - Babysitter terror \$15. Purgative Girls - Co-written by Ed Wood. Rene Bond \$19. Peacekillers - Ultraviolent biker \$25. Pin - Taut psychological horror \$25. Corruption (Sweet Trash) - Indescribable noir/sleaze. Great \$25. Rude (Set Out More Often) - Rudy Ray Moore in concert! \$25. Bad Girls (Delinquent Schoolgirls) - Great \$25. Superfly - Classic blaxploitation \$25. Women's Prison Escape - 2 min. longer than Thunder County version \$25. Performance - Mick Jagger \$25. Black Mamas (Black Hooker) - 1972 oddity \$19. Emanuelle's Daughter (Emanuelle: Queen of Sadon) - Laura Gemser \$19. Spurs of Death (Rooster) - Cockfighting \$19. Emanuelle in Africa - Karin Schubert \$19. Bad Girls Dormitory - Sleazy bad movie \$19. The Innocent - Laura Antonelli \$19. The Guy From Harlem - Obscure blaxploitation \$23. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$25. Promises, Promises - Jayne Mansfield \$19. The World of Acid (The Hippie Revolt) - Hippie mondo \$29. Body Snatchers From Hell (Goke) - Superior Jap. product \$29. Female Trouble - John Waters \$29. Doll Squad - T.V. Mikelis

Bloodrage (Never Pick Up a Stranger) - Good 70's exploitation \$29. Succubus - Fantasy/mystery \$19. Pige (Daddy's Deadly Darling) - \$15. The Creators - 70's Z horror \$19. Gone in 60 Seconds - H.B. Halicki \$19. Sextette - Mae West \$19. Low Blow - Cameron Mitchell as cult guru \$19. Crimson (Rats Don't Sleep at Night) - Good Paul Naschy \$27. Revenge of the Wild Bunch (Machismo: 40 Graves for 40 Guns) - Box Office Int. violent western \$23. Bloody Trail (Montego) - Unique western w/sex \$25. The Naked Rude America Contest - Doc. film. In Naked City, Ind. 1975 \$19. The Night God Screamed - 70's horror \$13. 200 Maniacs - H.G. Lewis \$25. Psychothrill - Sadistic killer. Mexican \$25. Cage Fury - Good Philippine action \$25. Escape From Blood Plantation - Udo Kier. Nasty \$27. Revenge of the Cheerleaders - Heinbeaux Smith \$25. Guess What We Learned in School Today - Early 70's anti sex-ed comedy \$25. Little Girl, Big Tease - 16 yr old held for ransom \$29. Deviation - Swedish sex/drug/horror \$29. Satan's Sadiats - Al Adamson biker. Ruse Tamblin \$29. Death Wish Club - Great noir-like oddity \$27. Single Room Furnished - Jayne Mansfield \$25. The Cars That Eat People (The Cars That Ate Paris) - Wicked black comedy \$19. The Beast (Equinox) - Unique fantasy/horror \$29. Deadbeat at Dawn - Definitive exploitation \$29. Justine - Based on DeSade novel. Koo Stark \$29. Terminal Island - Women sent to penal colony \$29. Black Shampoo - Prime blaxploitation \$29. Manateer of Hydra (Island of the Doomed) - Nice color print \$25.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of these deal with subject matter that would be considered too controversial to attempt today. And unlike the first look of current shot on video features, these actually look like movies. Please state that you are at least 18 to order.

Rendy - The Electric Lady - Desiree Costeau. Written by Terry Southern \$29. A History of the Blue Movie - Alex DeRenzy's classic documentary \$29. One Way at a Time - Lisa Loring \$29. Desires Within Young Girls - Annette Haven \$29. Virginia - Shanna Grant (the ill fated Coleen Applegate) \$25. Scooter Trash - Nasty bikers and their chicks \$29. Lady Lust - Edy Williams \$29. Loves of Lolita - Angel West \$25. Nightdreams - Imaginative and artful classic \$29. The Opening of Misty Beethoven - Multiple award winner. Constance May \$25. Little Girls Lost - Casting couch lives. Tigr, Veronica Hart \$29. Sixteen - Vignettes include hot teen \$29. Vixens of Kung Fu - Rape victim learns martial arts. 1975 \$29. A Dirty Western - Quality sex western \$25. Titillation - Kitten Natividad, Heaven St. John (Avelique Pettijohn) \$29. American Pie - Lysa Thatcher. 50's motif \$25. The Velvet Edge - Explores the offbeat \$25. Thunderbuns - Great vignette type. Last episode is intense \$25. The Pony Girl - Set on horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Prisoner of Paradise - Set in WW2. John Holmes, Seka \$25. The My Daughter - Karen Sweet \$25. Angela: The Fireworks Woman - Sara Nicholson \$25. Candy Strippers - Hospital-ly. 1980 \$19. The Puny World of Adult Cartoons \$19. The Resurrection of Eve - Early 70's classic. Marilyn Chambers \$29. Little Me and Maria Strangelove - Nancy Hoffman \$25. The Liberation of Honeydell Jones - Country lovin' \$25. 3 Cheers For BJU - Call girl school \$25. The Milk Maid - Lactation \$25. China DeSade - Offbeat \$25. Teenage Fantasies - Rene Bond \$25. Four Women in Trouble - All knocked up \$25. Spirit of '76 - Historical costumer. Humorous \$25. Sugar Bitches - Vignettes. Jean Dalton \$25. One Page of Love - Flashback to incest \$25. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. Pastries - Uschi Digard \$25. White Fire - Set at ski lodge \$25. Reflections - Annette Haven \$29. Lust Inferno - Predates the Bakker and Swaggart scandals \$29. Let's Play Doctor - Pseudo educational \$29. Thoroughly Asotous Any - Swinging 70's housewife. Tracy O'Neil \$25. Summertime Blue - Samantha Fox, Serena \$22. The Bride's Initiation - At Count Dracula's castle \$25. Tomatoes - First X to achieve popularity. Complete 70 min. version 1968 \$25. Afternoon Tease - Call girls. Sandy Carey \$25.

Camillo 2000 - Radley Metzger exploitation \$29. Trap Them and Kill Them - Laura Gemser \$29. In Your Face (Aber) - Outrageous exploitation \$29. The ABC's of Love and Sex Australian Style - Educational \$19. Wonderland 1 - 60's fantasy \$27. Bitch Goddess - Rudy Ray Moore \$29. Bite and Piece - Great 70's style psycho \$27. The Schoolgirls - Euro exploitation \$19. The Naked Flame - 1963 Canadian exploitation w/mudity \$27. Zombie Lake - Jean Rollin sex/horror \$19. Pierce - Jayne Kennedy \$19. Muck of the Devil - With Gaby Pux and Herbert Puchs \$19. Turkish Delight - Monique Van der Ven \$15. The First Nude Musical - Cindy Williams \$15. Evil in the Swamp (All the Kind Strangers) - Samantha Eggar \$15. Caligula: The Garden of Taboo (Caligula: The Reporter) - Joe D'Amato softcore \$29. Caligula: The Untold Story - Same as last but picture not as sharp \$19. Schoolgirls: The Report - More 70's teen sexploits \$19. Hot Sweat (Keetje Tippel) - Monique van der Ven \$15. Chante and Pure - Laura Antonelli \$15. Reborn - Dennis Hopper \$15. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. The Last Movie - Dennis Hopper \$29. The Body - Carroll Baker \$19. Bloodbath (The Sky is Falling) - Dennis Hopper and Carroll Baker \$29. Fight For Your Life - Legendary exploitation. Uncut version \$35. The Erotic Adventures of Pinnocchio - Monica Gayle \$23. Sweet Trash (The Hangup) - Great early 70's exploitation \$25. The Final Comedown (Blast) - Angry blaxploitation \$19. Dolemite - Rudy Ray Moore \$25. High Tech Girls (Six Sweedes at a Pump) - Euro exploitation \$15. Skinheads - Chuck Connors \$27. Schoolgirls...Growing Up - 'Sequel' is classic 70's young Eurotica \$25. Norma - Early 70's exploitation \$25. Speedtrap - Joe Don Baker \$10. Mondo Cane \$9. Mondo Cane 2 \$9. Mondo Violence (This Violent World) \$9. Africa Blood and Guts \$9. Slave Trade in the World Today \$9. Shocking Africa \$9. Irving Klaw Klassix - 50's B&D \$23. Emmanuelle Black and White - Similar to Mandinga \$29. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women II (SS Experiment) - Nasty atrocities \$19. The Velvet Vampire - Sex/horror \$19. Soul Vengeance (Welcome Home Brother Charles) - Jess Franco \$25. Don't Go Near the Park - Early Linnea Quigley \$27. The Black Klansman - T.V. Mikels \$29. Captive Women III (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Savage Intruder (Hollywood Horror House) - John David Garfield \$35. Escape From Hell - Superior WIP \$27. Hellfire on Ice - Same as last but not as sharp \$19. Ileana Haren Keeper of the Old Shells - Female Bunch - Russ Tamblyn \$15. Death Drug - Educational psychodrama \$15. Baby Cat - 80's exploitation \$15. Mona's Place - Sex western \$25. Black Godfather - Excellent blaxploitation \$29. She Freak - Dave Friedman exploiter \$25. Bummer - Dave Friedman drive-in fave \$35. The Devil's Son-in-Law (Pete Wheatstrow) - Rudy Ray Moore \$29. Return of the Zombies (La Orgia de los Muertos) - Paul Naschy \$25. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Maid in Chains (Adam and Nicole) - Late 70's exploitation \$19. The Night Porter - Nazi games \$19. Penitentiary - Janna Fannaka \$19. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc. \$33. The Best of Sex and Violence - Essential trailer compilation \$19. Scream Street (A Scream in the Streets) - Super Box Office Int. release. 86 min. version \$33. Loan-a-Lover - 70's Euro exploitation \$19. Harley's Angels (Northville Cemetery Massacre) - \$19. Daughter of Caligula (Julie Darling) - Incest theme. Isabel Hajas \$19. Bloodbath in Psycho Town - 80's horror \$15. Fraulein Devil - Poor man's Lisa \$15. Savage Inmates - Jess Franco \$19. Goodnight Sweet Marilyn - Larry Buchanan \$25. Mandinga - Mandingo-like exploitation \$27. One More Time - Early 70's sexer w/ Ernest Lookalike! \$25. Holy Wednesday (Fangs) - 70's snake horror \$15. Hell's Angels on Wheels - Jack Nicholson \$19. The Outthroats - Early 70's exploitation set in prison camp \$25. Outthroats Mine - Violent western \$20. American Nightmare - Canadian release \$23. Grave of the Vampire - 70's horror \$19. Victims! - 70's sex/horror \$23. Christmas Eve - The ultimate Xmas movie \$21. The Woman Inside - The Glen or Glenda of the 70's \$35. Little Miss Innocence - Similar to The Seducers \$25.

Undressed to Kill - Lilly Lemarr \$19. Young, Wild and Wonderful - Candi Barbour \$19. Amour - French \$19. Teeny Bums - Nancy Hoffman \$19. Briar Patch Dolls German \$25. The Blonde - Annette Haven \$19. Candy Girl - Serena \$19. Contact - Claudia Brooks \$19. Deep Rub - Desiree Costeau \$19. Devil's Ecstasy - Occult theme \$19. Fantasy Follies II - Kay Parker \$19. Extreme Close-Up - Gloria Leonard \$19. Finishing School - Good action \$19. A Foxhole in the Desert - Dorothy LeMay \$19. French Romance - Debbie Ladd \$19. House of 1,001 Pleasures - Euro \$19. Hot Stuff in the City - Debbie Ladd \$19. House of 1,001 Pleasures - Euro \$19. Joe Shine - Euro period piece \$19. The Legend of Lady Blue - Maureen Spring \$19. Love Couch - Humorous \$19. Love Theater - German, funny \$19. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen bookers \$19. Mobile Home Girls - Euro \$19. Playthings - Larry Wood \$19. Powerbone - Originally titled Supermodel \$19. Smalltown Girls - Valerie Darlyn \$19. South of the Border - Debbie Truelove \$19. Stephanie's Lust Story - Gena Lee \$19. Summer School - Laurin Dominique, Lyna Thatcher \$19. Sweet Spot - Tina Lynn \$19. Taxi Girls - Serena \$19. Touch of Love - Andrea Martin \$19. Triple Play - Real cheapie \$19. Twin Tarts - Brooke and Taylor Young \$19. Wild Innocents - Tiffany Clark \$19. Swinger Club - Virginia Muller \$19. Inside Little Sex in the Night - French \$19. The Story of Joanna - Spohiticated lib-ertine. Terri Hall \$27. Jailbait - Scene for scene remake of Lou Compas' 60's exploiter Sock It to Me Baby! Tina Lynn \$29. Neon Nights - Everyone wants to instruct Lyna Thatcher \$29. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Candy Strippers - Best of the nurse movies. 1980 \$25.

Late additions - non-X: The Todd Killings - The Original River's Edge. Powerful \$29. Deadwood '76 - Arch Hall Jr. western \$19. All the Lovin' Kinkfolk - Hill-billy exploitation. Uschi Digard \$25. She Devils in Chains (Foxfire) - Coleer Camp \$19. Children Shouldn't Play With Dead Things - Bob Clark \$25. Dog Eat Dog - Jayne Mansfield \$19. Death Curse of Tartu - Doug Hobart is Tartu \$25. Dance Hall Backet - Lenny Bruce \$19. Dr. Black and Mr. Hyde - Bernie Casey \$25. Like It Is - 1968 hippie mondo \$25. Coffy - Pam Grier is not to be messed with Classic exploitation \$25. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$25. La Dolce Vita - Greatest movie ever - bar none. Subtitled. On two tapes \$29. Love Camp - Guru exploits his followers. Laura Gemser \$29.

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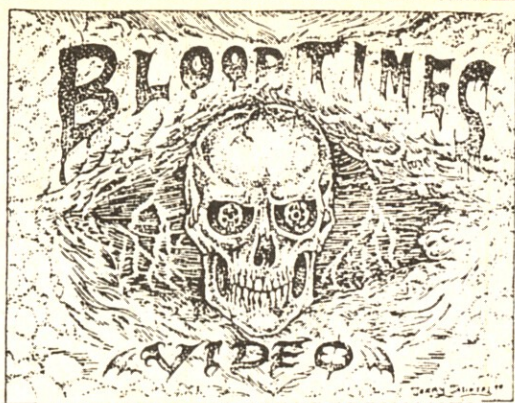
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A Man With a Maid (The Naughty Victorians) - Classic B&D period piece \$25. The Taking of Christina - Great exploitation type from the Defiance camp. Rape them \$29. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lippa and McCain - Sex western \$19. Little Orphan Sammy - Humorous. Jennifer Welles \$19. Cafe Flesh - Cult classic \$25. Babyface - Super Alex DeRenzy. Cuddles Malone \$25. Long Jeanne Silver - Most unorthodox \$23. Farmer's Daughters - Rural rape. Early 70's \$23. Oh! Those Nurses - Lyna Thatcher \$25. High School Memories - Annette Haven \$23. Pretty Peaches - Desiree Costeau's best \$25. Pretty Peaches 2 - Alex DeRenzy \$23. Taboo - Kay Parker \$25. X-Rated Cartoons - Clevech \$23. Anyone But My Husband - C.J. Laing \$25. A Woman's Torment - Psycho nympho \$23. The Devil in Miss Jones - Original classic \$25. The Devil in Miss Jones 2 - Bizarre sequel \$25. Honeypie - Jennifer Welles \$25. Naked Came the Stranger - Radley Metzger \$25. Treasure Box - Nancy Hoffman \$19. Mating Season - Summer campout \$19. Defiance - Great exploitation type with Jean Jennings \$29. Autobiography of a Flea - Jean Jennings \$29. Christy - One of the best of the early NYC's. Little Annie Christian. 1972 \$29. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Swedish Erotica, Vol. SE - Vintage loops from the 20's and 30's \$25. Euro Loops of the 70's - This is a film transfer and does not come in a picture box \$19. Teenage Fantasies II - Rene Bond \$19. Alice in Wonderland - Kristine DeBell \$25. The Trouble With Young Stuff - Christine Williams \$19. Memories Within Miss Aggie - One of the best. Deborah Ashira \$19. Teenage Cover Girl - Early Annie Sprinkle \$23. Pleasure Island - Sorority sisters. 1984 \$19. Erotic Olympics - To choose best stud \$19. Las Vegas Erotica - Travelogue type \$19. French Heat - By mystery director \$19. French Throat - Ditto \$19. Reel People - Similar to Little Showoffs \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French \$19. Satisfiers of Alpha Blue - Futuristic. Lyna Thatcher \$19. The Budding of Brie - From waitress to movie star \$25. Secret Desire - Infamous 70's B&D sickie. Long discontinued \$29. Birds and the Beads - Tina Russell \$19. Endless Lust - Political sex scandal \$19. European Sex Vacation \$19. Girl Busters - Rape + transsexual. Barbi Dahl \$29. Goin' Down - Summer Rose \$19. Great Directors - Henri Pachard scenes \$19. Pet of the Month - Set in Hawaii \$19. Desert Lovers \$19. Hot Oven - Delivery boy delivers \$19. I Want What I See - Erno swingers \$19. Playgirls of Munich - 1973 \$19. Cafe Samantha - Samantha Fox \$19. Danielle on Fire - Danielle \$19. Preeway of Love - Honey Wilder \$19. Bighouse Babes - Set in women's prison \$19. Sexual State - College Cheerleaders \$19. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Seka \$19. Backstage Pass - Karen Summer \$19. Tight Assets - Lori Lenz, Gail Berhart \$19. The Bite - Takeoff on The Sting \$19. Candy Lips - Sissy Rumpsum \$25. Ching Luet - Linda Wong \$19. Dainty May - Takeoff on Lil' Amer. Sue Nero, Holly Joy, Lyna Thatcher \$19. Dark Dreams - Tina Russell. Super-natural theme \$19. The Devil's Playground - Sleazy appeal \$29. Dr. Love - Samantha Fox \$19. Erotic Animation Festival - Chuck Vincent compilation \$19. Expensive Taste - Rape theme. Elaine Wells \$25. Feelings - Leslie Bovee, Terri Hall \$19. For Richer, For Poorer - Georgina Spelvin \$19. School Postcard Girl - Jacqueline Hardy \$19. Russell \$19. Getting Off - Kinky. Desiree Costeau \$25. House of Love - Colette Mareuil \$19. Indian Lady - Debbie True-love \$19. Little Orphan Dusty - Rhonda Jo Petty \$19. Love Lips - BJ special \$19. New York City Woman - C.J. Laing, John Holmes \$19. Star Virgin - Kari Klark \$19. Lunch - Kurt (Thundercrack) McDowell \$19. Teenage Madam - High sleaze \$19. Miss September - Tina Russell \$19. Odyssey - Vanessa Del Rio \$19. Porno Screentests - Jennifer West \$19. Roller Babies - Terri Hall \$19. Soft Paces - Annette Haven \$19. Summer of Laura - Marsha Moon \$19. Sweet Punkin' - C.J. Laing \$19. Tangerine - Holly McCall, Cate Malone \$19. Tinsel Town - Danielle Raye \$19. Virgin Dreams - Jean Jennings \$25. Teenage Pajama Party - Barbi James \$29. Hot Circuit - One of the first full length features. 1971 \$19. Nostalgia Blue - Vintage loops \$19. Untamed - Kay Parker, Abigail Clayton \$19. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$19. Sylvia - Based on Sybil \$19. Student Bodies - Suzie Muffett \$19.

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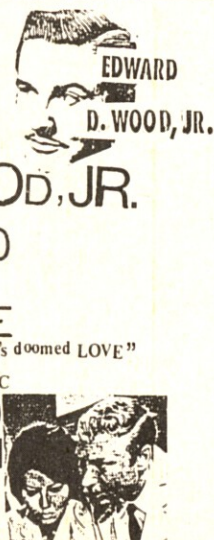
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JOHN ANDERSON (69) was the used car salesman in *PSYCHO*. Some other roles were in *TARGET ZERO* (55), *THE SATAN BUG* (65), *COTTON COMES TO HARLEM* (70) and *THE STEPMOTHER* and *EXECUTIVE ACTION* (both 73). Anderson was in many westerns and on many TV programs.

MALCOLM ATTERBURY (85) was in *I WAS A TEENAGE WEREWOLF* and *BLOOD OF DRACULA* (both 57), *HOW TO MAKE A MONSTER* (58), *SEVEN DAYS IN MAY* (64) and Hitchcock's *NORTH BY NORTHWEST* and *THE BIRDS*. He was also on 100s of TV shows and owned legit theatres.

MAXINE AUDLEY (69) a British actress, was the wise blind landlady in *PEEPING TOM*. Some other credits were *THE VIKINGS* (58) and *HERE WE GO ROUND THE MULBERRY BUSH* (68).

CHRISTIAN BLACKWOOD (50), from Berlin made over 50 documentaries. Many were about actors, directors, musicians or the making of films. **ROGER CORMAN: HOLLYWOOD'S WILD ANGEL**, is one you can find on tape.

MORRIS CARNOVSKY (94), a stage actor, was in *SIREN OF ATLANTIS* (49), *GUN CRAZY* (49) and other films, before being blacklisted in 1950.

REGINA CARROLL (GELFIN) (49) was a child dancer and actress from Boston who appeared in *THE BEAT GENERATION* (59), *VIVA LAS*



VEGAS (64) and other features, acted on TV shows and had her own Las Vegas show. Starting in 1969, she worked exclusively for her new husband, Al Adamson. Carroll became sort of a cult star for her trashy roles in sleazy 70's releases like *SATAN'S SADISTS* (billed as "The Freak Out Girl"), *DRACULA VS. FRANKENSTEIN*, *THE FEMALE BUNCH*, *BRAIN OF BLOOD*, *ANGELS WILD WOMEN*, *BLAZING STEWARDESSES* and *BLOOD OF GHASTLY*

HORROR. Her last appearance was in Adamson's *CARNIVAL MAGIC* (81), about a chimp.

CHUCK (KEVIN JOSEPH) CONNORS (71) from Brooklyn, played pro basketball and baseball (he was on the Brooklyn Dodgers), and acted in films since 1952. The 6'5" actor was best known as the star of *THE RIFLEMAN* (58-63), a series created by Sam Peckinpah. Other western series were *BRANDED* (65-66), created by Larry Cohen and *COWBOY IN AFRICA* (67-68) and he was in westerns made in America and Italy. Some early features were *HOT ROD GIRL* (56), for A.I.P., *DEATH IN SMALL DOSES* (57), as a truck driver on speed, *FLIPPER* (63) and *SYNANON* (65) as a reformed junkie. Connors was also in *CAPTAIN NEMO AND THE UNDERWATER CITY* (69), *SOYLENT GREEN* and *THE MAD BOMBER* (both 73), *99 & 44/100 DEAD* (74), *NIGHTMARE IN BADHAM COUNTY* (76) and he starred in the weird *TOURIST TRAP*



REGINA CARROLL

(79). Some more recent credits were VIRUS (80), AIRPLANE II (81), THE VALS (82), SUMMER CAMP NIGHTMARE (85), WEREWOLF (87), and the series that followed, TERROR SQUAD and SKINHEADS (both 88), HIGH DESERT KILL (89) and a number of recent titles that haven't been released yet.

DENHOLM ELLIOT

(70), was on stage since 1945 and was in many features since '49 and on many TV programs. He was the best actor in many of these: THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE (68), the BBC production of DRACULA (as the Count), THE HOUSE THAT DRIPPED BLOOD, PERCY (all 70), MADAME SIN (72), VAULT OF HORROR (73), PERCY'S PROGRESS (74), TO THE DEVIL, A DAUGHTER (76), HOUND OF THE BASKERVILLES (77 and 83 versions), THE BOYS FROM BRAZIL and ST. JACK (both 78), BAD TIMING (80), RAIDERS OF THE LOST ARK (81), BRIMSTONE AND TREACLE (82), TRADING PLACES (83), Clive Barker's TRANSMUTATIONS/UNDERWORLD (85) and INDIANA JONES AND THE LAST CRUSADE (89). His first wife was actress Virginia McKenna (THE CHOSEN). Elliot died in Ibiza, Spain of AIDS.

PAUL JABARA (44) The Academy Award winning song writer ("Last Dance"), singer and stage musical actor from Brooklyn also was in many features, including MIDNIGHT COWBOY (69), THE SKI BUM (71), THE LORDS OF FLATBUSH (74) and STAR 80 (83). He had AIDS.

EPHRAIM KATZ (60), a journalist from Israel, wrote "The Film Encyclopedia" (79), by far the best reference of it's kind. His main competitor in the film reference book business, Leslie Halliwell died just last year.

JACK KELLY (65) from Astoria, N.Y. was in CULT OF THE COBRA (55), SHE DEVIL and FORBIDDEN PLANET (both 56). He was on many TV programs and also co-starred on the series MAVERICK (57-62) as Bart, GET CHRISTIE LOVE (75) and THE HARDY BOYS MYSTERIES (78-79). One of his most

memorable roles was as the star of Jack Webb's classic short RED NIGHTMARE (53). Kelly's sister, Nancy Kelly was in THE BAD SEED. He was Mayor of Huntington Beach, CA in the early 80s.



CHUCK CONNORS (CENTER) IN THE HUMAN JUNGLE

EDDIE

KENDRICKS (52)

The founder and lead tenor singer of the Detroit based Temptations was born in Hot Springs, Alabama. The group was formed in the late 50s and from 64 ("The Way You Do The Things You Do") to 71 ("Just My Imagination") when he left the group, they had an incredible 25 great

top 40 hits on Gordy. Kendricks early 70s solo hits (on Talma) were "Keep On Truckin." "Boogie Down" and three others. Temptations member Paul Williams died in '73 and David Ruffin died just last year. Kendricks and Ruffin made records together in the 80s. Kendricks had cancer.

HERMAN KING (77) was the last of the three King Brothers. They produced many low budget features from the 40s (at Monogram) including I ESCAPED FROM THE GESTAPO (43), DILLINGER with Lawrence Tierney and WHEN STRANGERS MARRY by William Castle (both 44). The brothers last productions were GORG0 (61), CAPTAIN SINBAD (63), MAYA (66) and HEAVEN WITH A GUN (68).

HANS F. KOENKAMP (100), from Iowa, started as a cameraman for silent Mack Sennett comedies and became known as a top special effects photographer. He went on to work on THE WIZARD OF OZ (25), NOAH'S ARK (28), MOBY DICK (30), SVENGALI (31), A MIDSUMMER NIGHT'S DREAM (35), THE BEAST WITH FIVE FINGERS (46), and STRANGERS ON A TRAIN (51). For one of Koenkamp's best effects, watch the John Barrymore SVENGALI.

FRITZ LEIBER (82) The Chicago born fantasy, science fiction and horror writer was the son of a Shakespearean actor in silent movies. He acted in movies too (including EQUINOX). His "Conjure Wife" (43) was filmed in England as NIGHT OF THE EAGLE/BURN, WITCH, BURN and was remade as WITCHES BREW, a comedy.

CLEAVON LITTLE (53) from Chickasaw, Oklahoma is best known for starring as the sheriff in *BLAZING SADDLES*. He was active in Broadway and TV and received a Tony and an Emmy. Some feature were *COTTON COMES TO HARLEM* (70), *VANISHING POINT* (71), as the blind DJ, *FM* (78), *SCAVENGER HUNT* (79), *DOUBLE EXPOSURE* (83), *SURF II* (84) and the vampire comedy *ONCE BITTEN* (85).

MICHAEL A. LUCIANO

(82), was an editor for many Robert Aldrich features who was nominated for four Oscars. Some credits were *KISS ME DEADLY* (55), *WHAT EVER HAPPENED TO BABY JANE?* (62), *HUSH...HUSH*, *SWEET CHARLOTTE* (65) and *THE GRISSOM GANG* (71).

BEN MADDOW (83) wrote or co-wrote many classic screenplays, often without credit. Some of them were *THE ASPHALT JUNGLE* (50), *JOHNNY GUITAR* (54), *THE NAKED JUNGLE* (54) and *GOD'S LITTLE ACRE* (58). Maddow also wrote many novels and made documentary features including *THE SAVAGE EYE* (59).

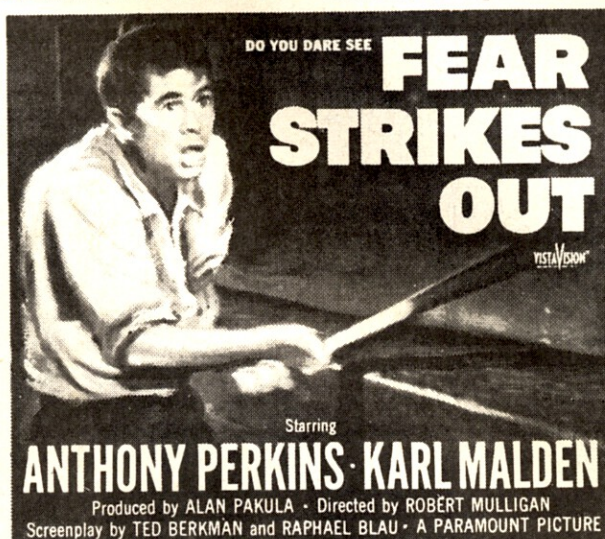
ROGER MILLER (56) from Fort Worth had a dozen 60s top 40 singles (all on Smash). "King Of The Road" was the best selling, but I always liked "Dang Me" best. Miller sang in *THE BIG TNT SHOW* (66), appeared in *FROM NASHVILLE WITH MUSIC* (69) and was on the soundtrack of *WATERHOLE #3* (67) and the animated *ROBIN HOOD* (73).

ROBERT PEAK (64). created the art for the posters for *APOCALYPSE NOW*, the *STAR TREK* features and many more.

ANTHONY PERKINS (60) Anthony Perkins died September 12 in Hollywood from AIDS. He was born in New York, grew up in Boston and after some theatre work made his film debut at 20 and was nominated for a supporting Oscar for his second film, *FRIENDLY PERSUASION* (56). His actor father Osgood Perkins (*SCARFACE*) died when he was five. He was married to Berry Berenson (the sister of Marisa) since 1973 and had two sons. He was the first movie star I saw live and in person. He answered

questions and introduced a special (free) screening of *PSYCHO* at Higbees, a downtown Cleveland department store (!) in the early 70s.

After too many predictable questions, he laughed and said, "You know, I was in films besides *PSYCHO*." We ran out of space for a complete filmography but, Perkins played many very *PSYCHOTRONIC* roles. He directed *PSYCHO III* and *LUCKY STIFF*. His last features were *A DEMON IN MY VIEW* and *IN THE DEEP WOODS*, an NBC TV movies.



JEFF PORCARO (38) The drummer for Toto also played drums for Sonny And Cher and Steely Dan. He had a heart attack.

HAL ROACH (100), from Elmira, N.Y. was a Hollywood producer genius. He created the *Our Gang* (or *Little Rascals*) series in 1922, put Laurel and Hardy together in 1926, and produced the three *Topper* ghost movies. He



also produced *OF MICE AND MEN* (39) and co-directed *ONE MILLION B.C.* (40), both with Lon Chaney. Roach started as a comedy director in 1915 and made shorts or features starring Harold Lloyd, Charlie Chase, Zazu Pitts and Thelma Todd (or Patsy Kelly), Harry Langdon, Will Rogers and others. His last feature was a Cinecolor comedy, *WHO KILLED DOC ROBIN?* (48). During the early 50's Roach

produced many popular TV series including THE LONE RANGER, BLONDIE, ABBOTT AND COSTELLO, AMOS AND ANDY, TOPPER, BEULAH and MY LITTLE MARGIE. Millions of kids grew up watching THE LITTLE RASCALS on TV every day. The confusing mixture of silent, sound and part sound Little Rascals shorts provided an unintentional lesson in filmmaking. Many of Roach's, comedies had bizarre, surreal and often cruel and perverse sight gags and some of them were scarier for kids than most horror movies. Others were cut, censored or kept out of circulation over the years because of racial stereotypes (THE KID FROM BORNEO...) They always had the best gags, characters, music and sound effects. 40's Little Rascal shorts and Laurel and Hardy movies made after Roach went on to other things are easy to spot. They're the ones that aren't funny.

RALPH SERPE (81) was a producer for many Dino De Laurentiis features, including ACROSS 110th STREET (72), MANDINGO (75) and DRUM (76).

JOE SHUSTER (78)

The artist who created Superman in 1934 grew up in Cleveland where he met writer Jerry Siegel, Superman's co-creator. Their famous character debuted in Action Comics four years later. They sold the rights in '38 and were fired by DC in '47 after they sued for more money. Warner Communications later paid each man a paltry "\$20,000" a year after the first Superman movie.

HERBERT SPENCER (87), from Chile was a composer who worked for 20 years at 20th Century Fox with Alfred Newman and arranged and orchestrated most of the big John Williams scores, including JAWS, STAR WARS, SUPERMAN and E. T.

JOHN STURGES (John Carne) (82) The classic action and western director and producer was born in Oak Park, Illinois. He started as an editor and made WWII era government documentaries. Some of his hits were BAD DAY AT BLACK ROCK (55), GUNFIGHT AT THE O.K. CORRAL (57), THE MAGNIFICENT SEVEN (60), THE GREAT ESCAPE (63) and ICE STATION ZEBRA (68).

SAMMY TIMBERG (89) wrote background scores and many songs for the famous Fleischer cartoon studios. His music was in Betty Boop, Popeye and Superman shorts and the features GULLIVER'S TRAVELS and MR. BUGS GOES TO TOWN.



TOMISABURO WAKAYAMA

TOMISABURO WAKAYAMA (62)

The Japanese star of the "Baby Cart" or "Lone Wolf" movies died back in April of a cardiac arrest. Although some of the incredible, violent action features can be found on tape in Asian video stores, the best known American release was SHOGUN ASSASSIN. Roger Corman's had scenes from several movies combined and dubbed for the 1980 release. The Samurai character is

based on Kozure Okami's comics (available in America in English). Wakayama's younger brother Shintaro Katsu starred in the Zato Ichi movies

EARL VAN DYKE (62) was a keyboardist who was with Motown from the early 60s until the early 70s and played on countless hits.

TONY WILLIAMS (64), the original lead singer for the Platters was with the group until 1961 and was heard on 20 top 40 hits, starting with "Only You" and "The Great Pretender" in 55.

Also: **Arletty** (94), **Vilma Banky** (93), **Shirley Booth** (94), **John Cage** (79) and **Jim Garrison** (70)

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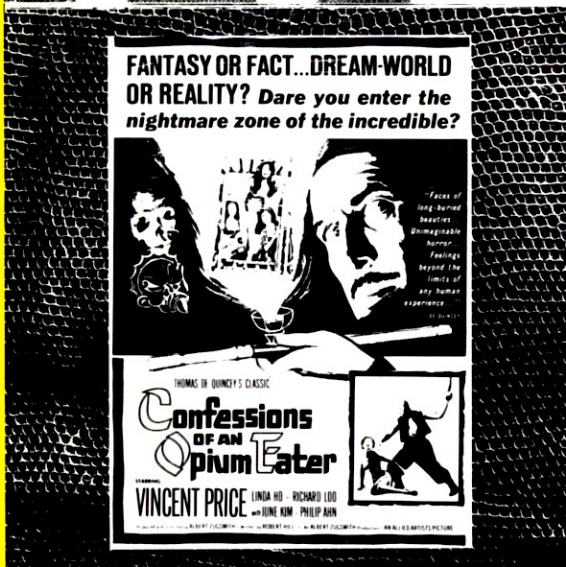
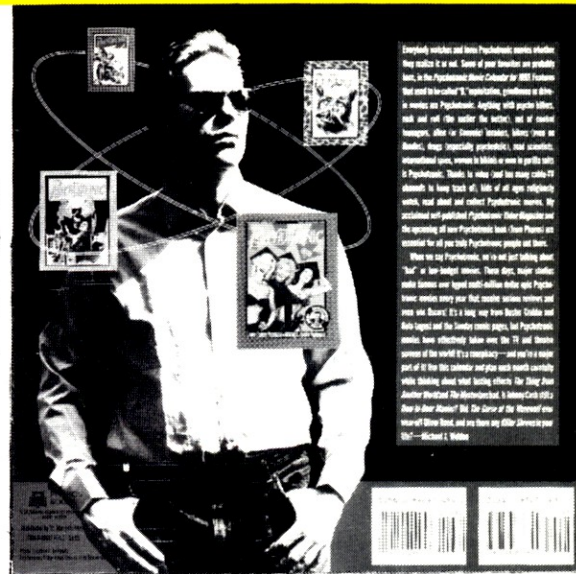
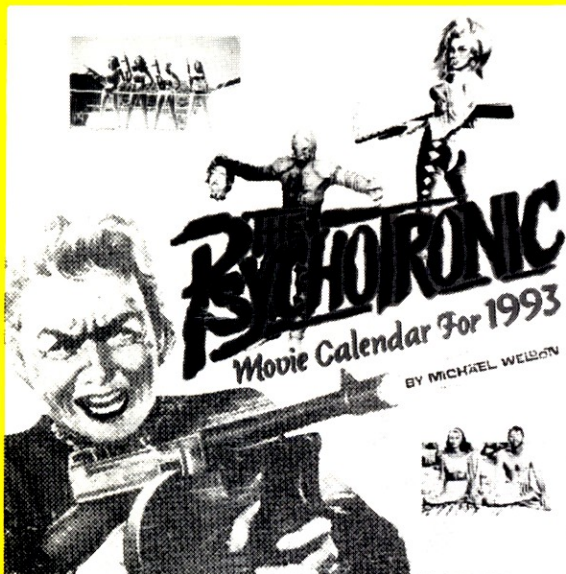
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